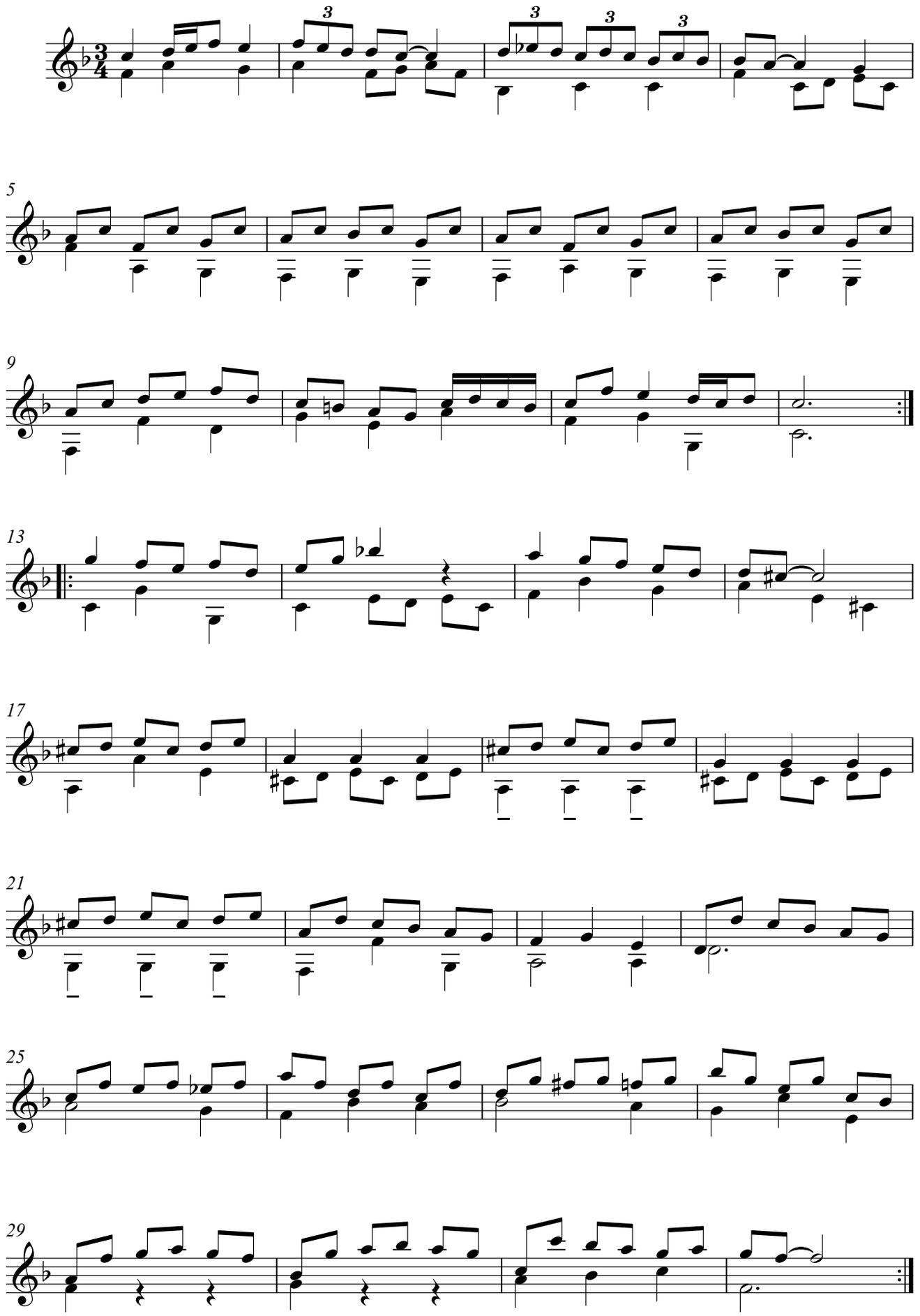
Minuet in F

Anna_Magdalena_Notebook

arr.Lisa Marie Gabriel

J.S.Bach

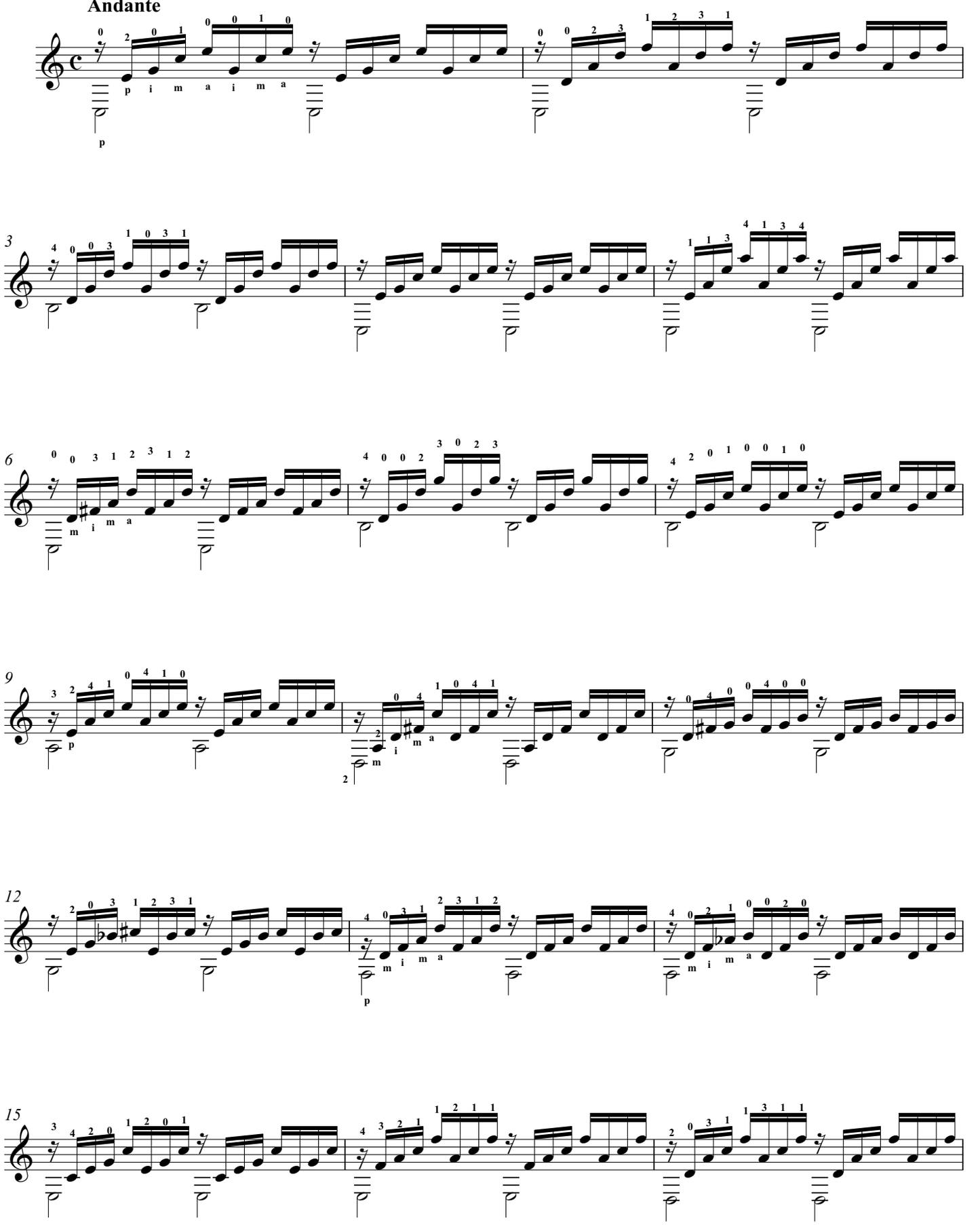


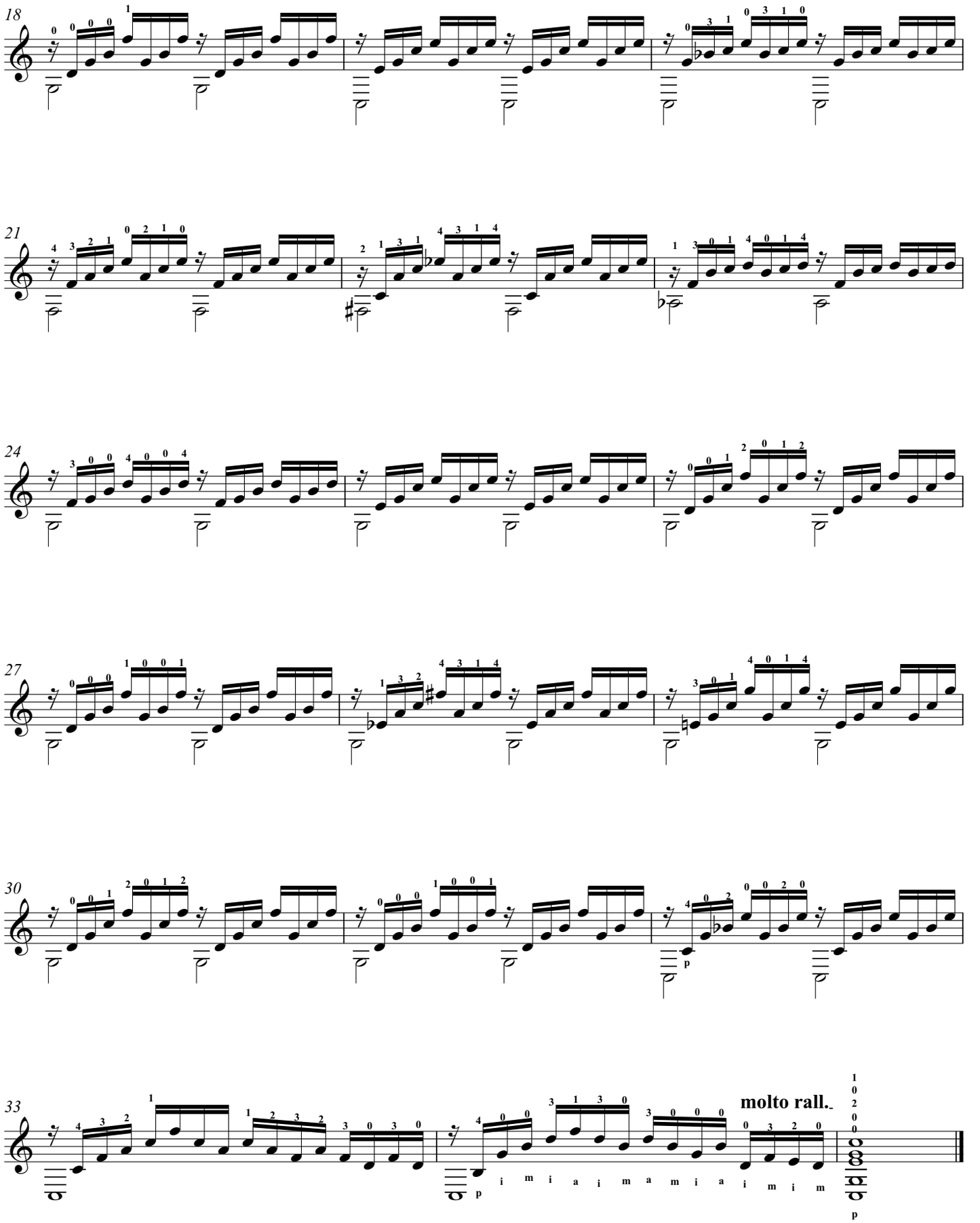
Prelude From BWV 846

arr. Lawrence Rosenthal 6 in C, 5 in G

J.S.BACH

Andante

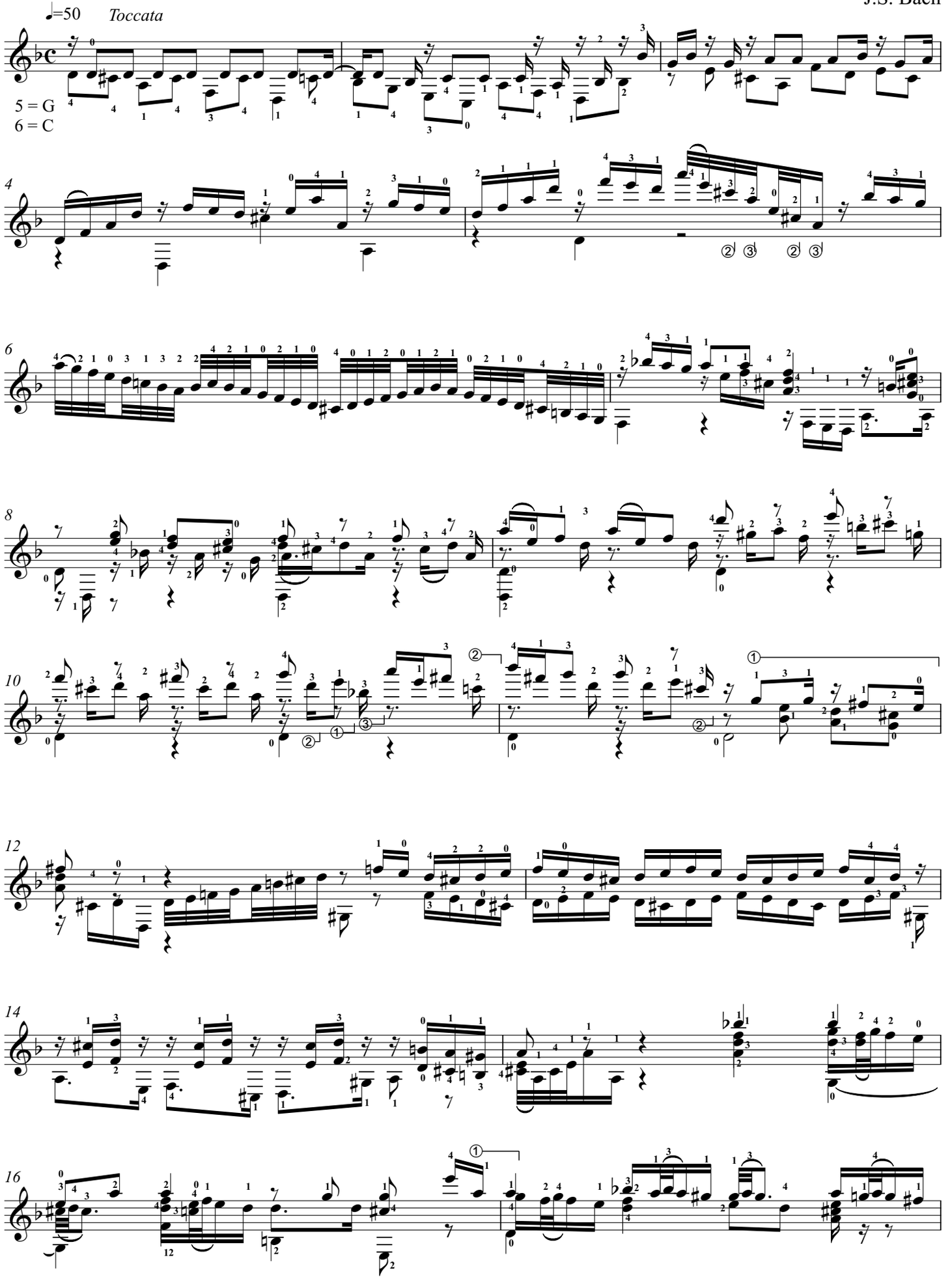


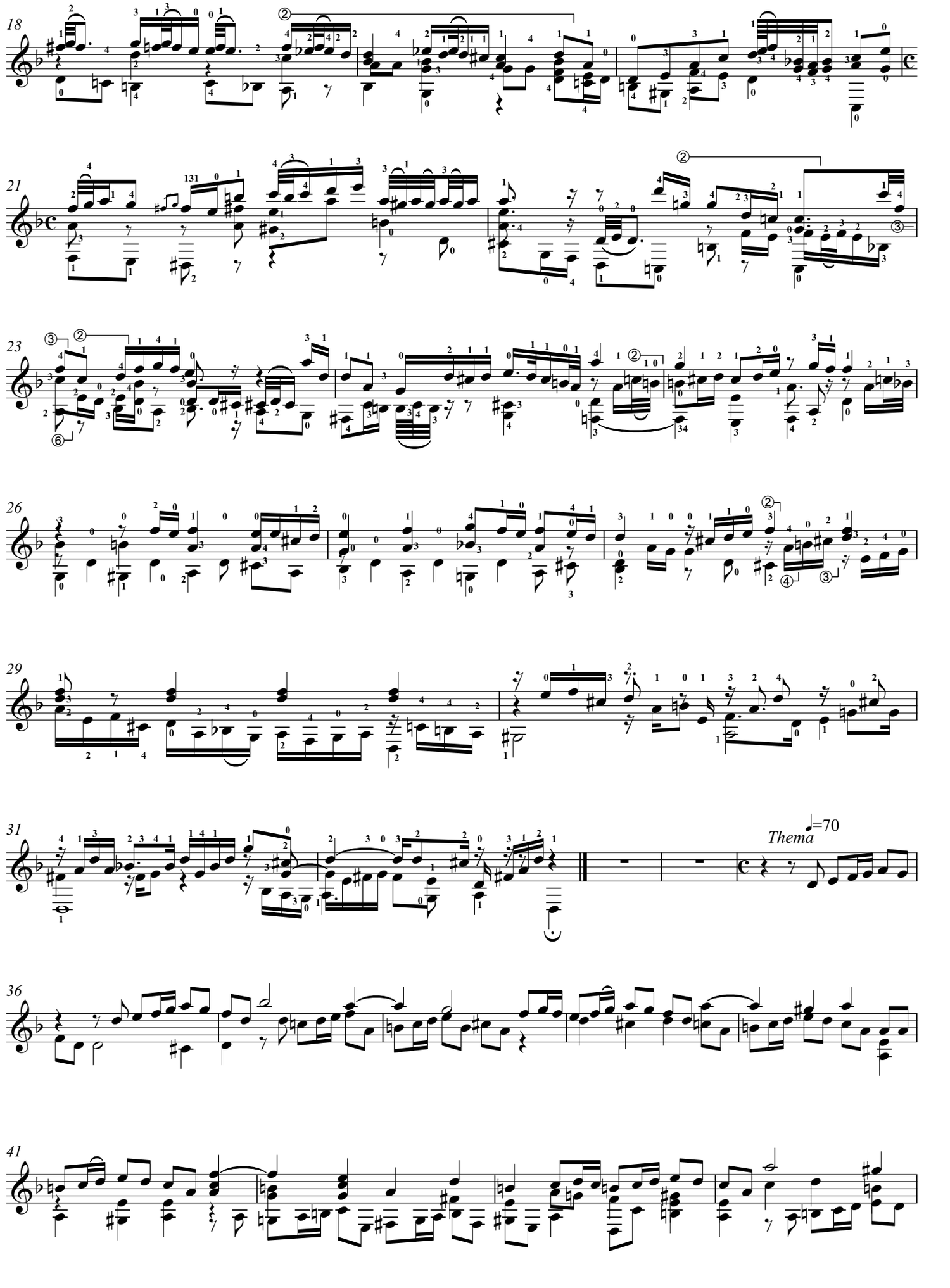

18
21
24
27
30
33
molto rall.
p
i m i a i m a m i a i m i m

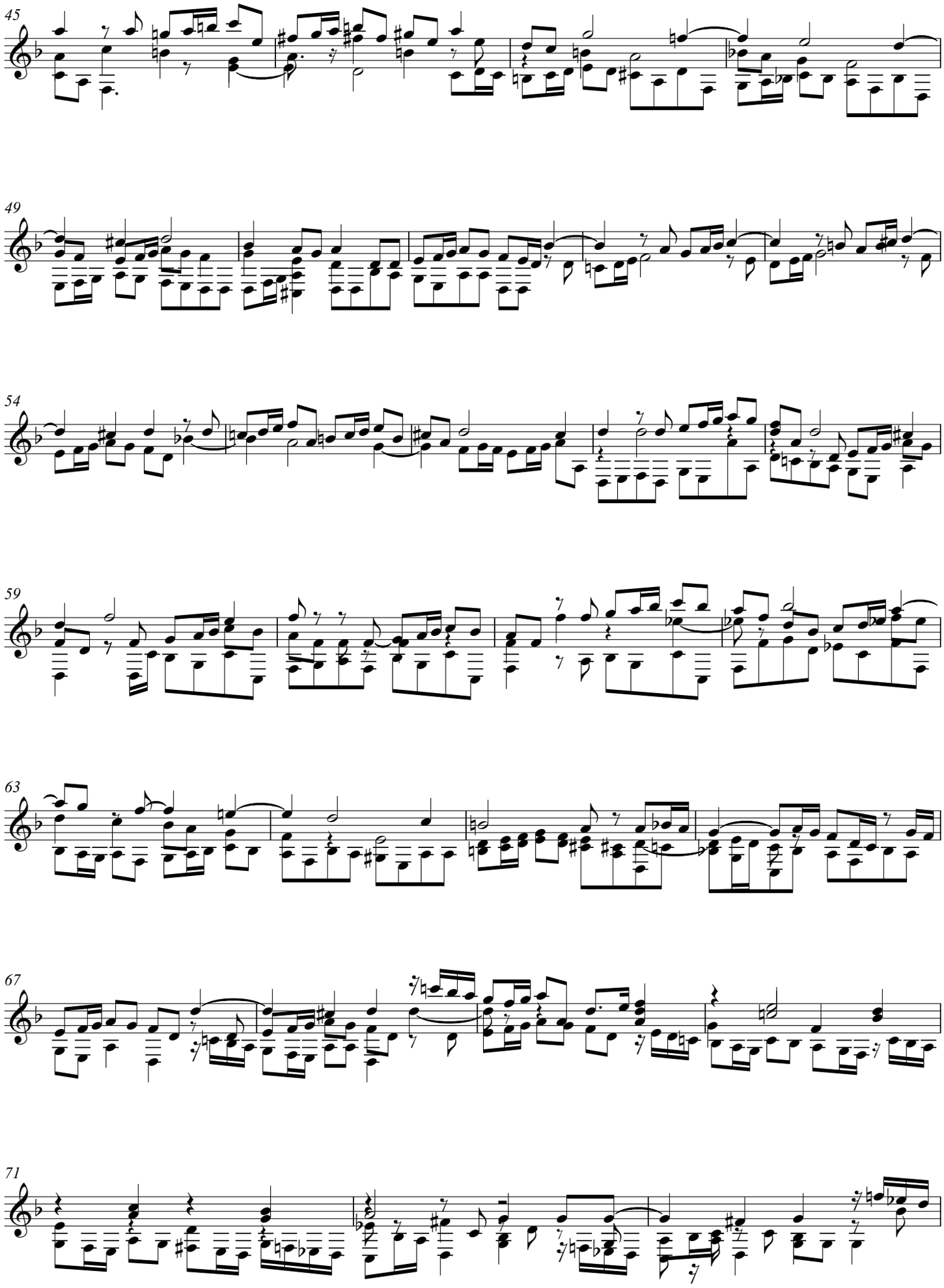
arr Lawrence Rosenthal

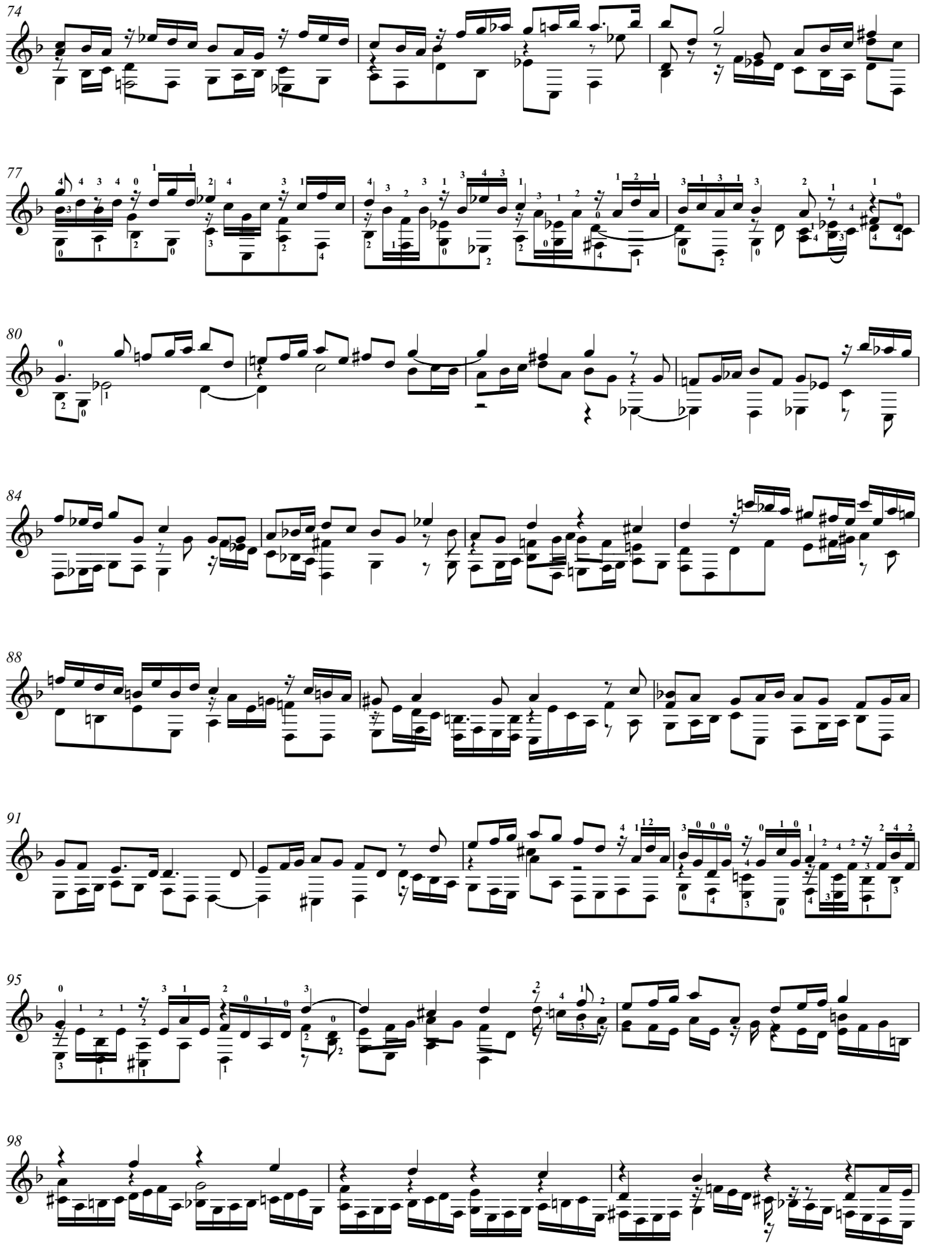
Toccata and Thema BWV 913

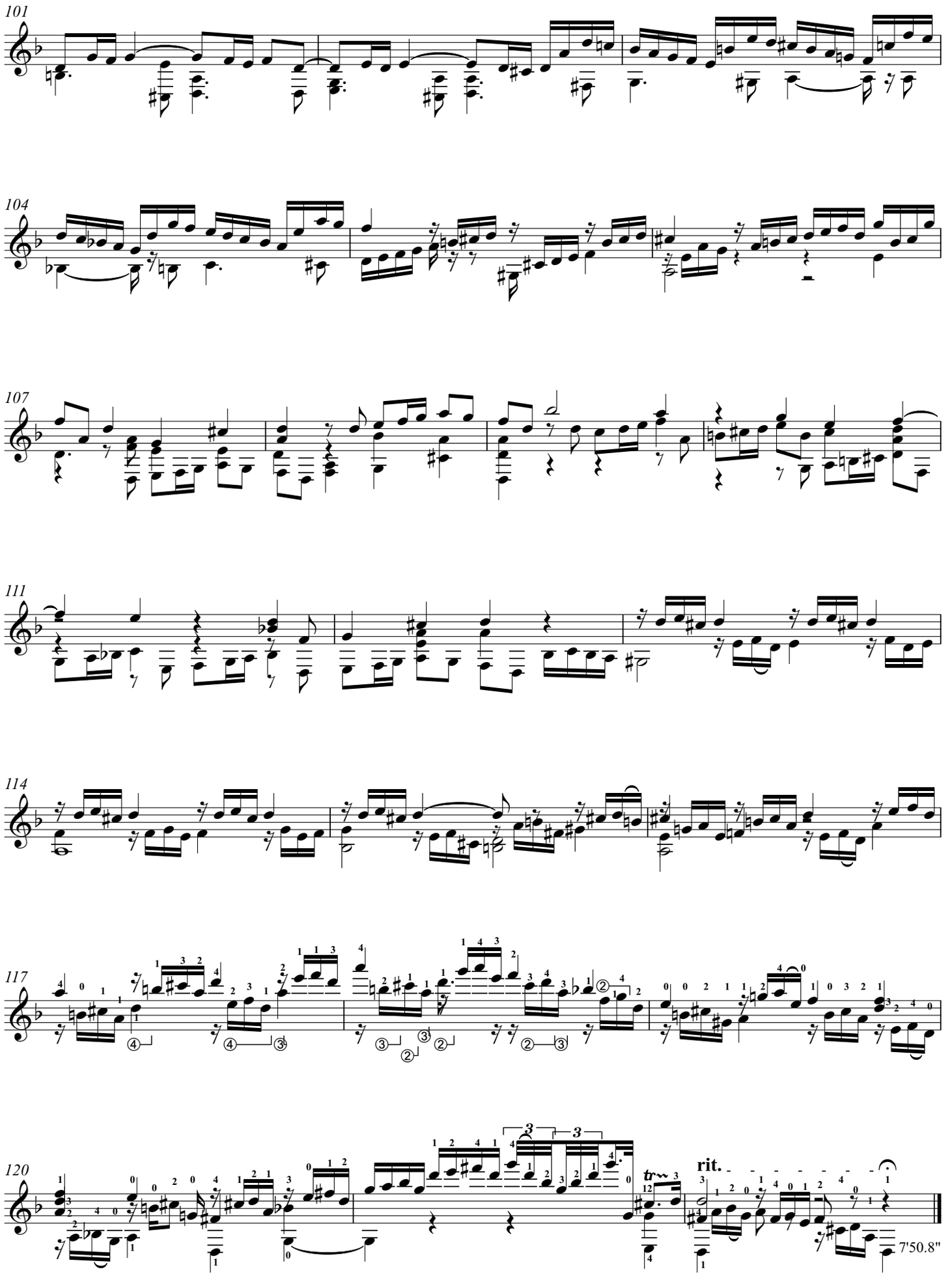
J.S. Bach




18
21
23
26
29
31
Thema
♩=70
36
41


45
49
54
59
63
67
71




101
104
107
111
114
117
120
rit.
7'50.8"

Toccata Arpeggiata

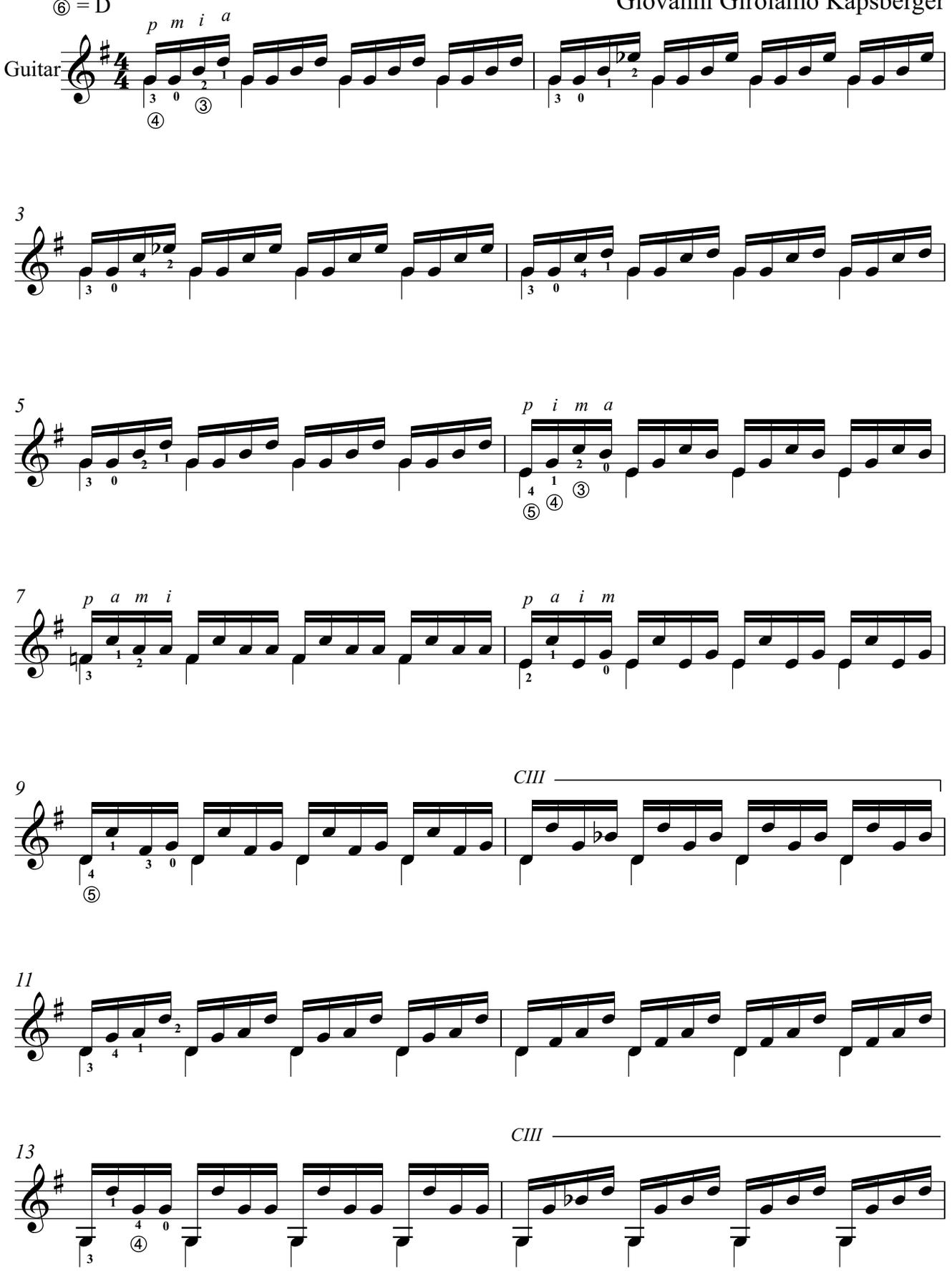
Arr. Roberto García

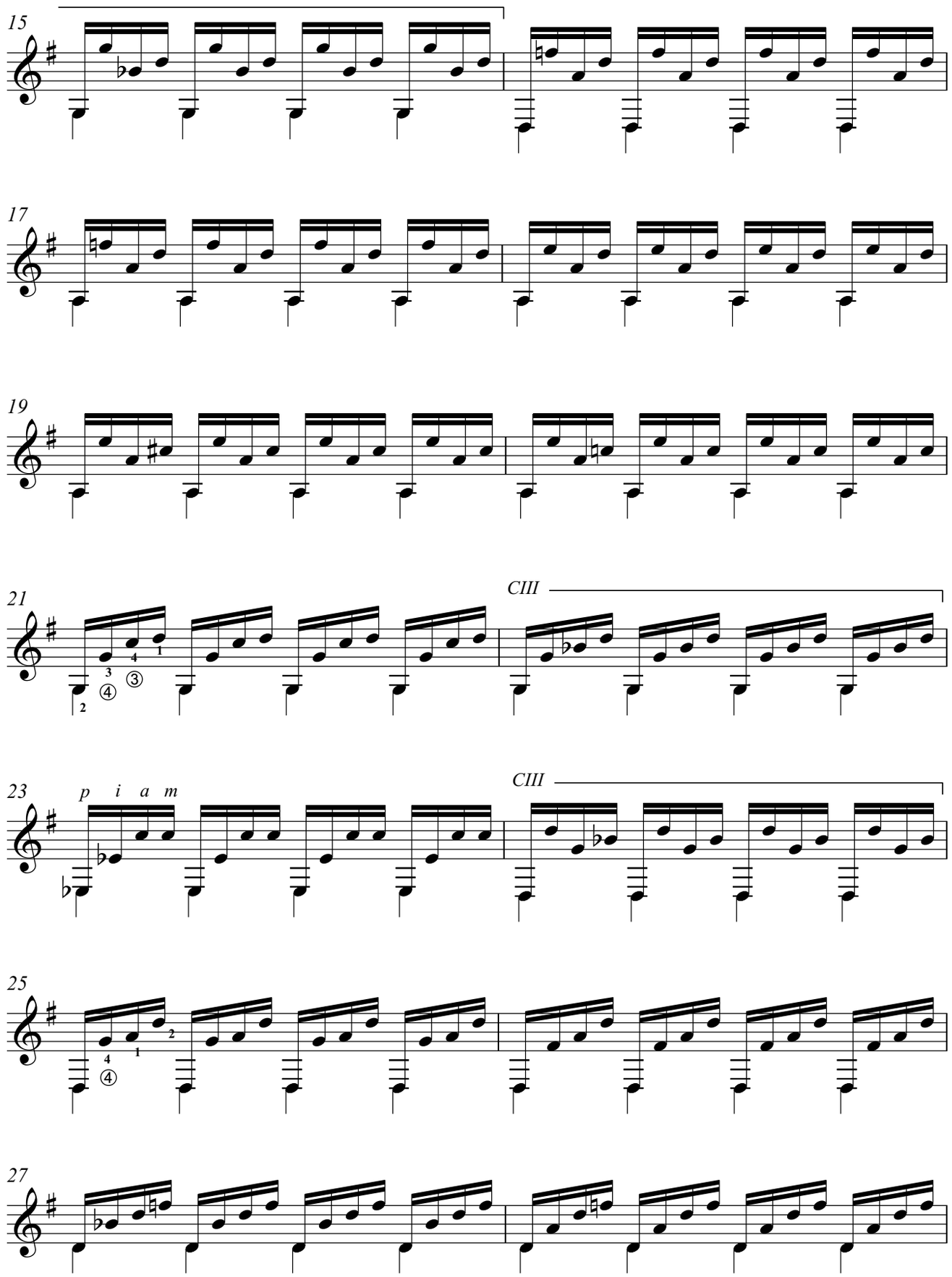
Giovanni Girolamo Kapsberger

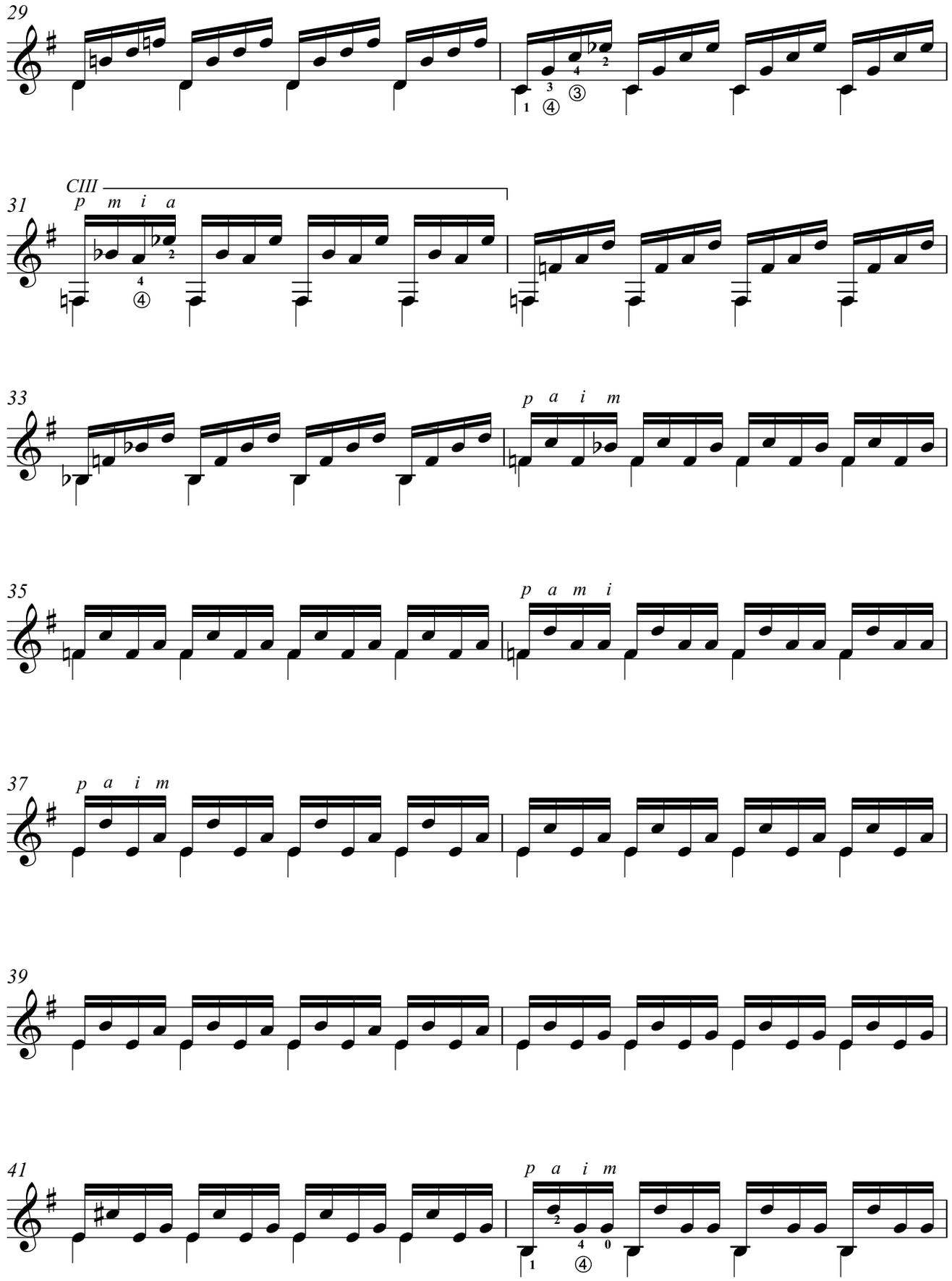
Maestoso ♩ = 96

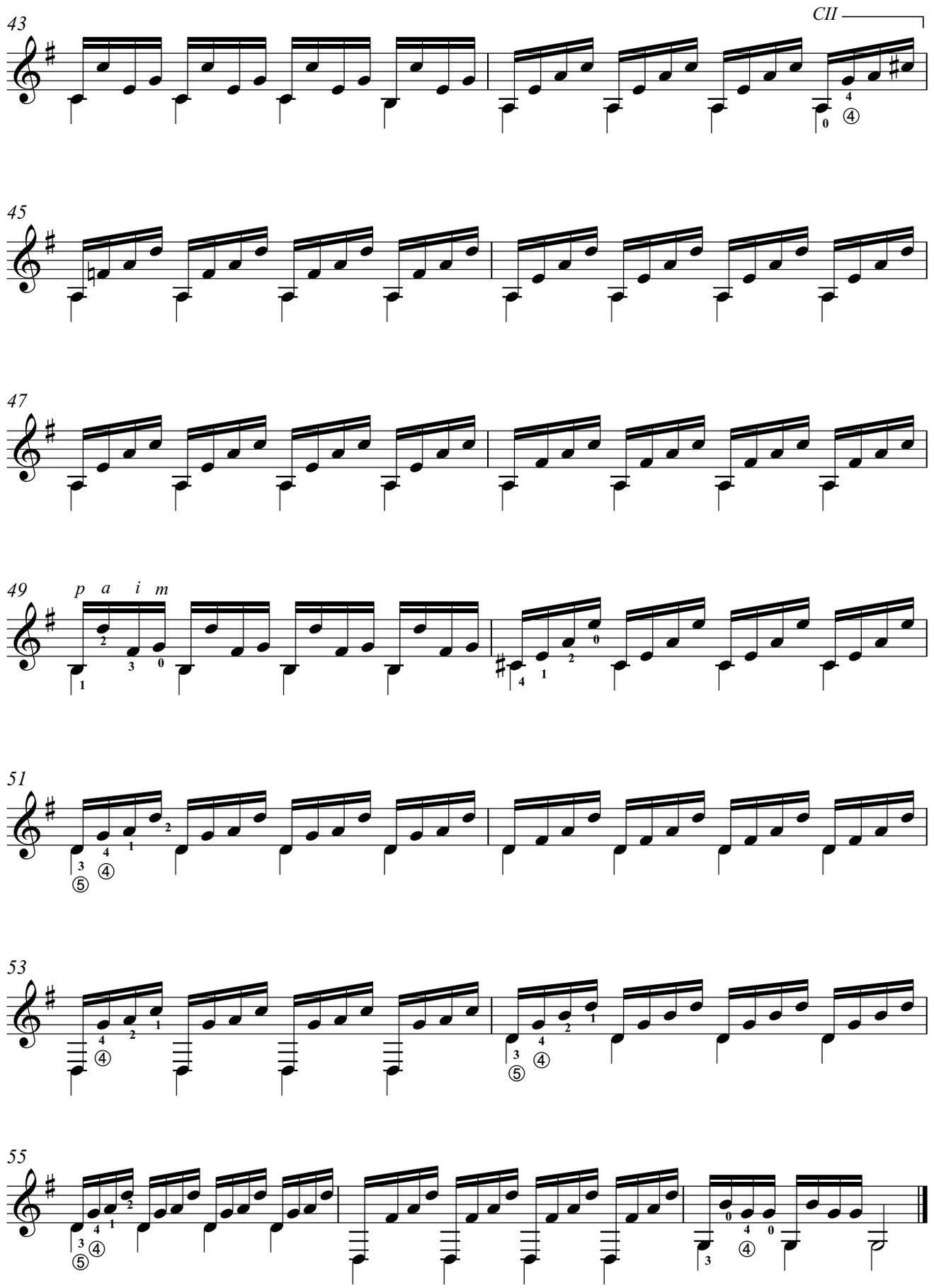
⑥ = D

Guitar

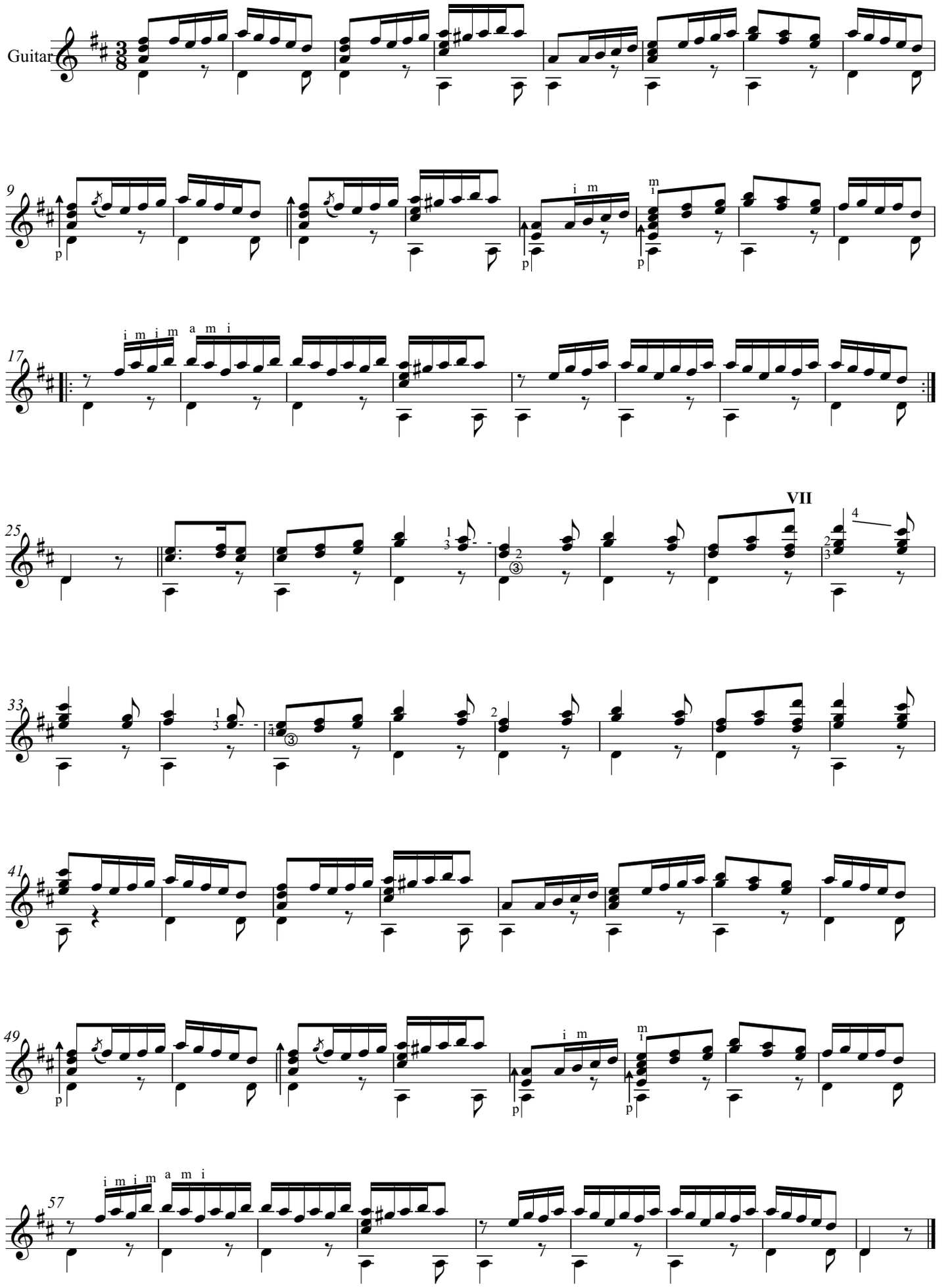



15
17
19
21
CIII
23
p i a m
CIII
25
27


29
31
CIII
p m i a
33
p a i m
35
p a m i
37
p a i m
39
41
p a i m


43
CII
45
47
49
p a i m
51
53
55

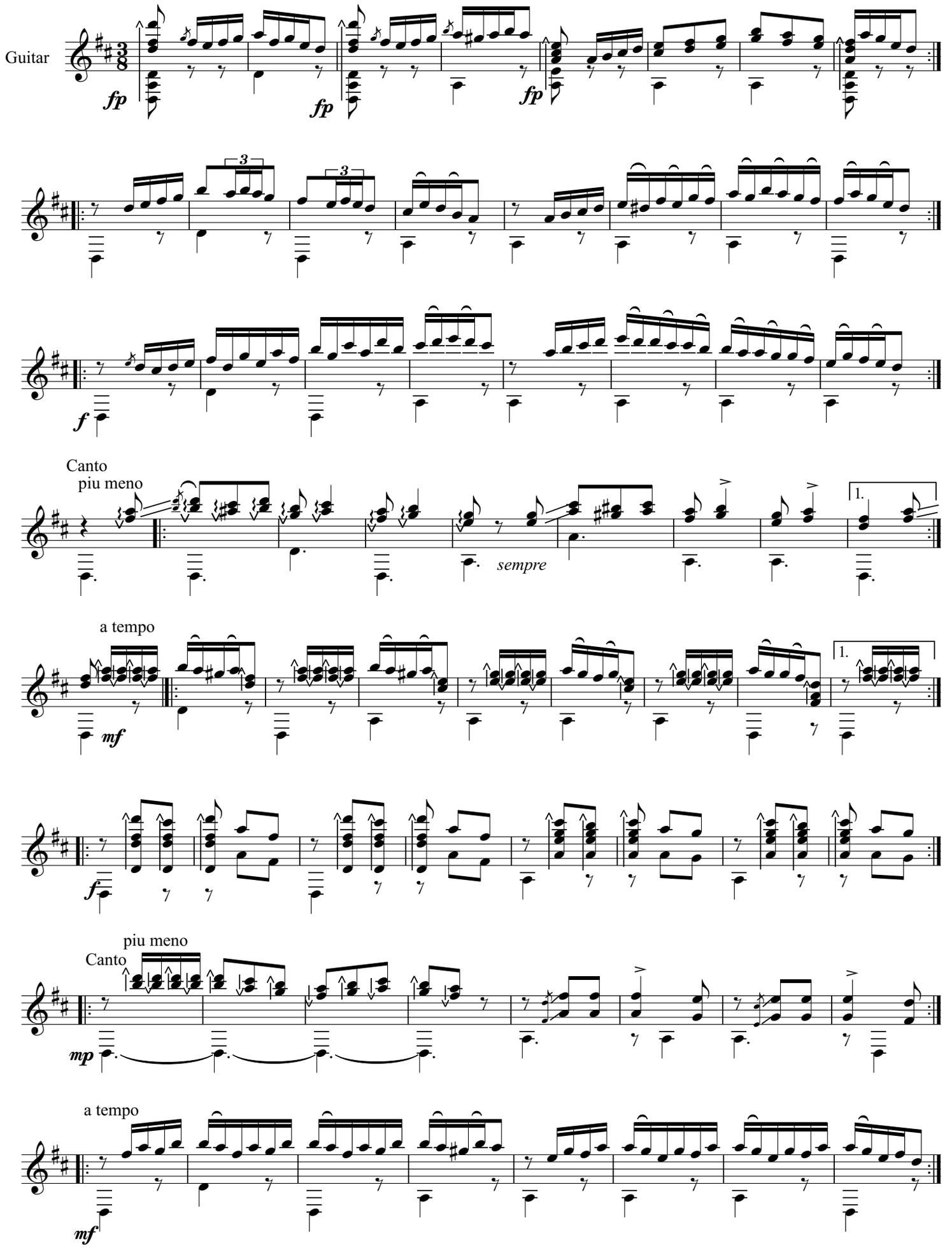
LA JOTA ARAGONESA

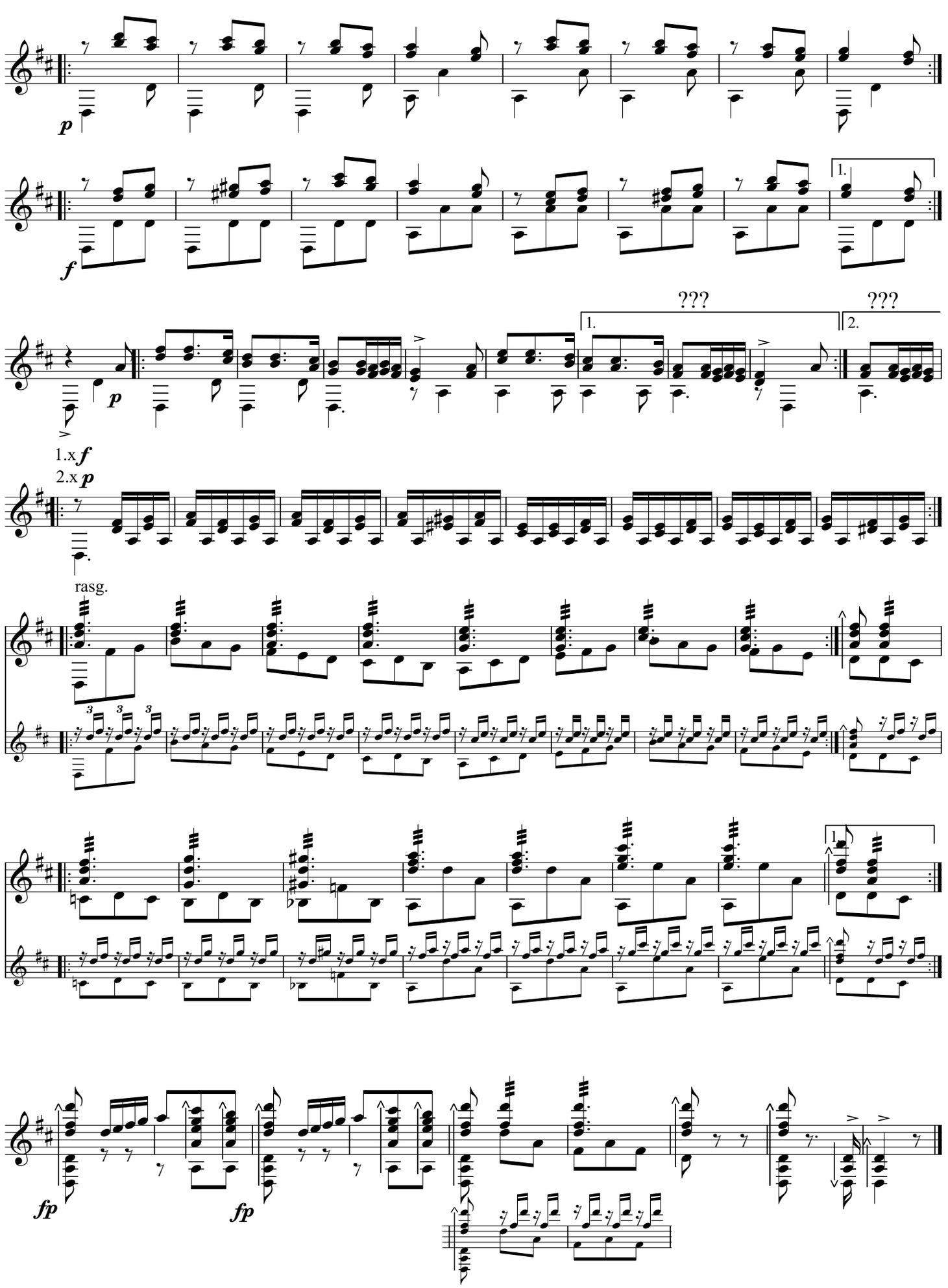


Nueva Jota Aragonesa

Neufassung A. Stingl

Antonio. CANO




p
f
1.
???
???
2.
1.x f
2.x p
rasg.
fp
fp

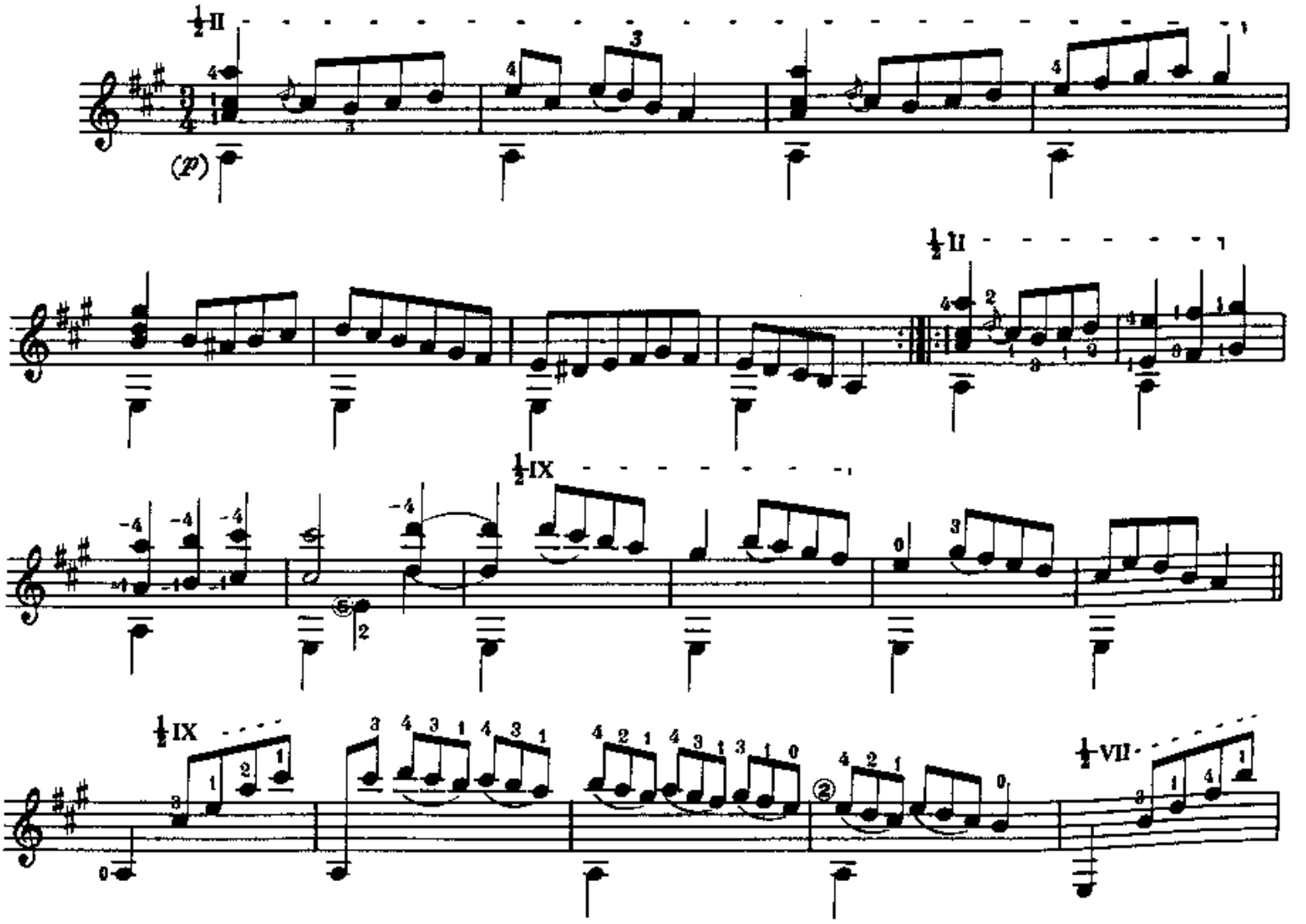
a mi amigo D. Magin Alegre

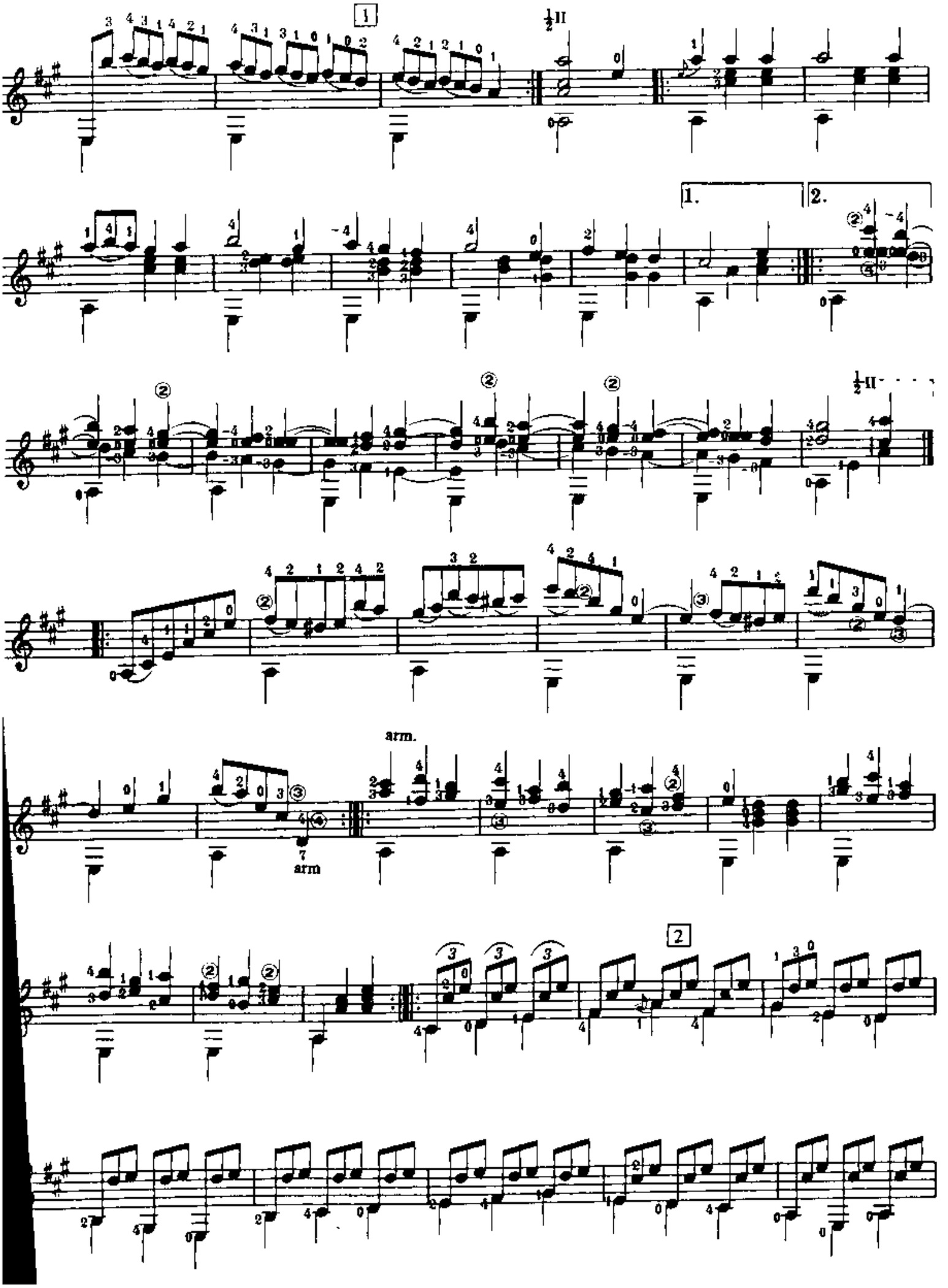
Jota Aragonesa

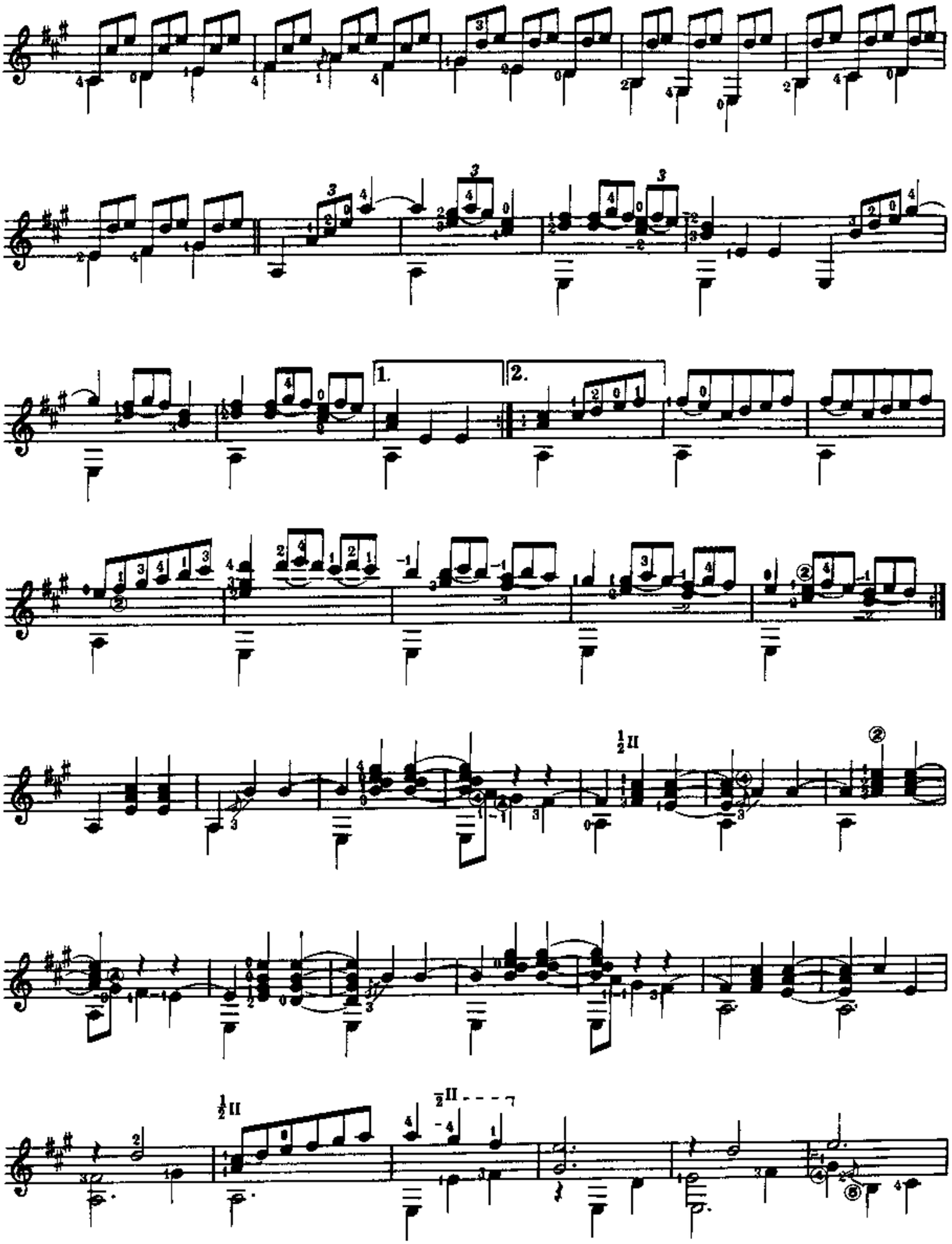
This arrangement of the Jota was one of Arcas' most successful compositions. To capture the feeling of the dance it helps to give extra emphasis to the chords on the first beat of the bar, and to play in strict rhythm suitable for accompaniment by castanets.
The fingering in the original edition is sparse, and has been augmented. However, Arcas' rather informal notation has been preserved since it is impossible to make corrections without considerable editorial guessing. Most guitarists will prefer to see the music as it was originally published.

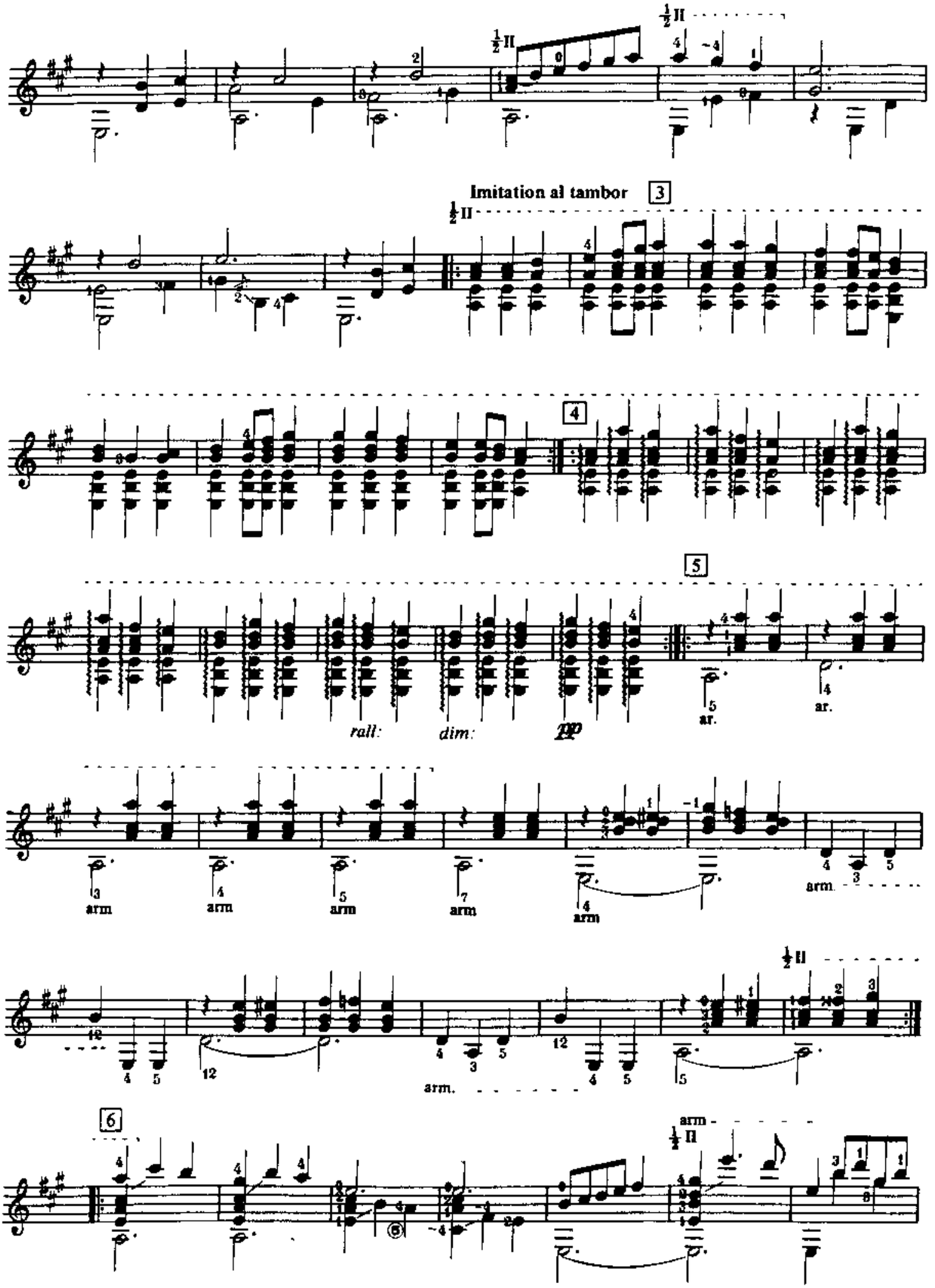
1. *A cross-string slur is necessary here, i.e. a simple left hand hammer to sound the D. It is somewhat weak, but sounds satisfactory up to tempo.*
2. *The ornament here is accomplished by a quick slide of the first finger.*
3. *Arcas calls for the* Tambor *technique, whereby the strings are struck percussively by the side of the thumb just in front of the bridge.*
4. *Arcas notes;* "This variation is played scraping the index finger across the strings". *The direction is from treble to bass, i.e. starting the first chord with the C♯ and pulling quickly across to the low A.*
5. *The weak natural harmonics sound strongest if played by the thumbnail of the right hand close to the bridge.*
6. *The* glissandi *are necessary to this passage. Obviously they are easier to execute well when notes are memorized and it is possible to watch the left hand.*

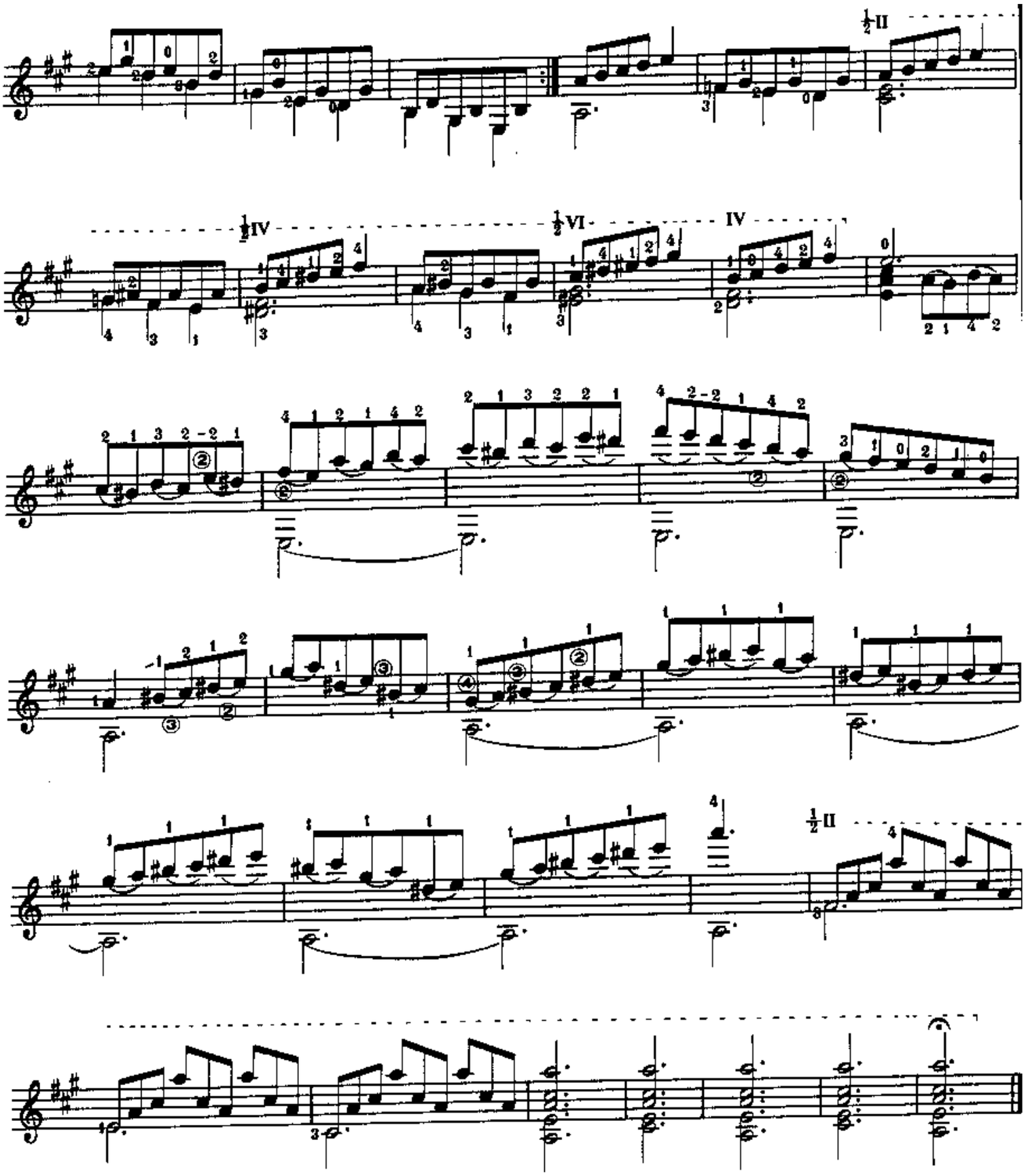
Julian Arcas




1
½II
1.
2.
arm.
arm
2


1.
2.
½II
½II
½II


½ II
½ II
½ II
Imitation al tambor
3
4
5
rall:
dim:
pp
ar.
ar.
arm
arm
arm
arm
arm
arm.
arm.
6
arm
½ II

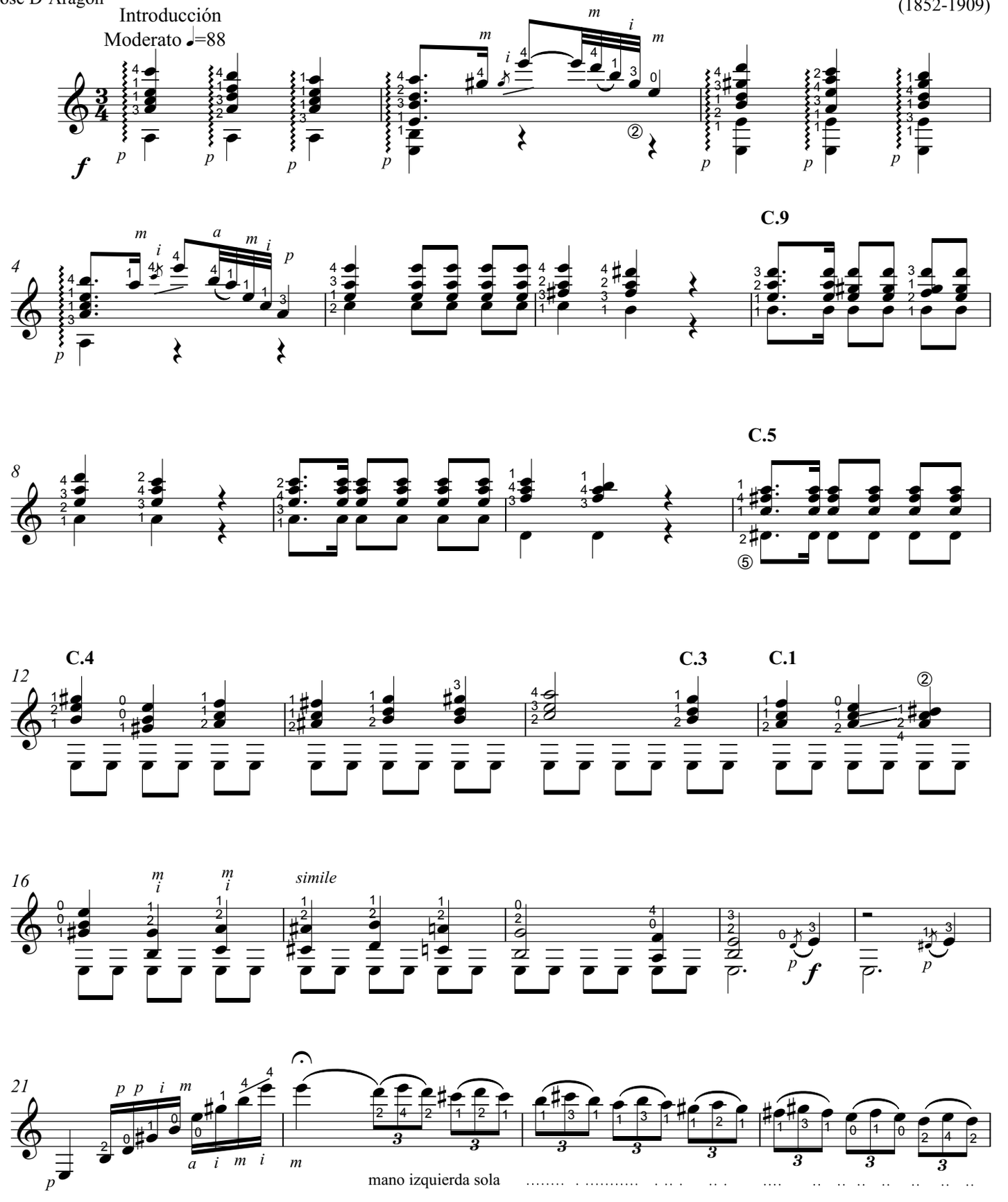

½II
½IV
½VI
IV
½II

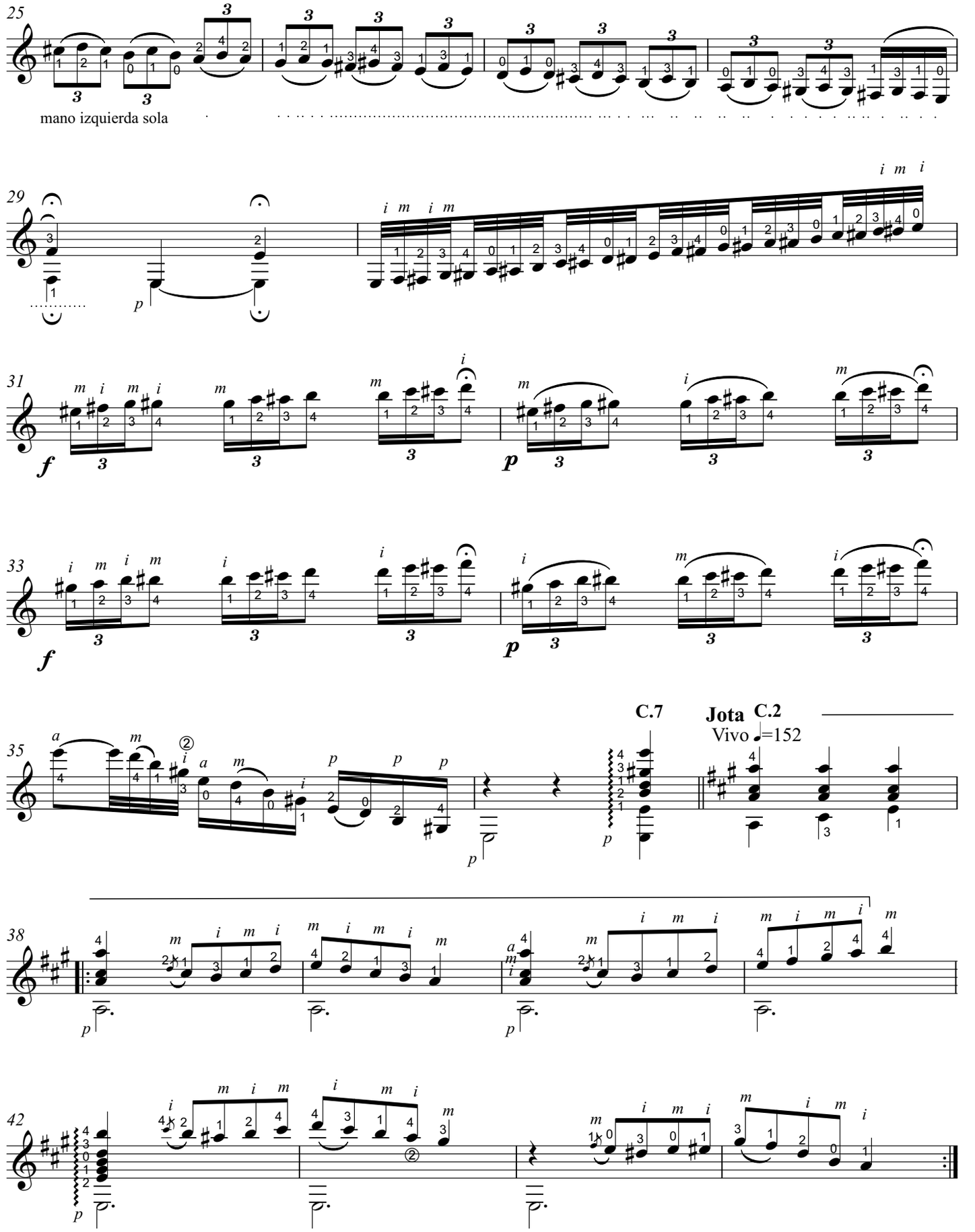
GRAN JOTA DE CONCIERTO

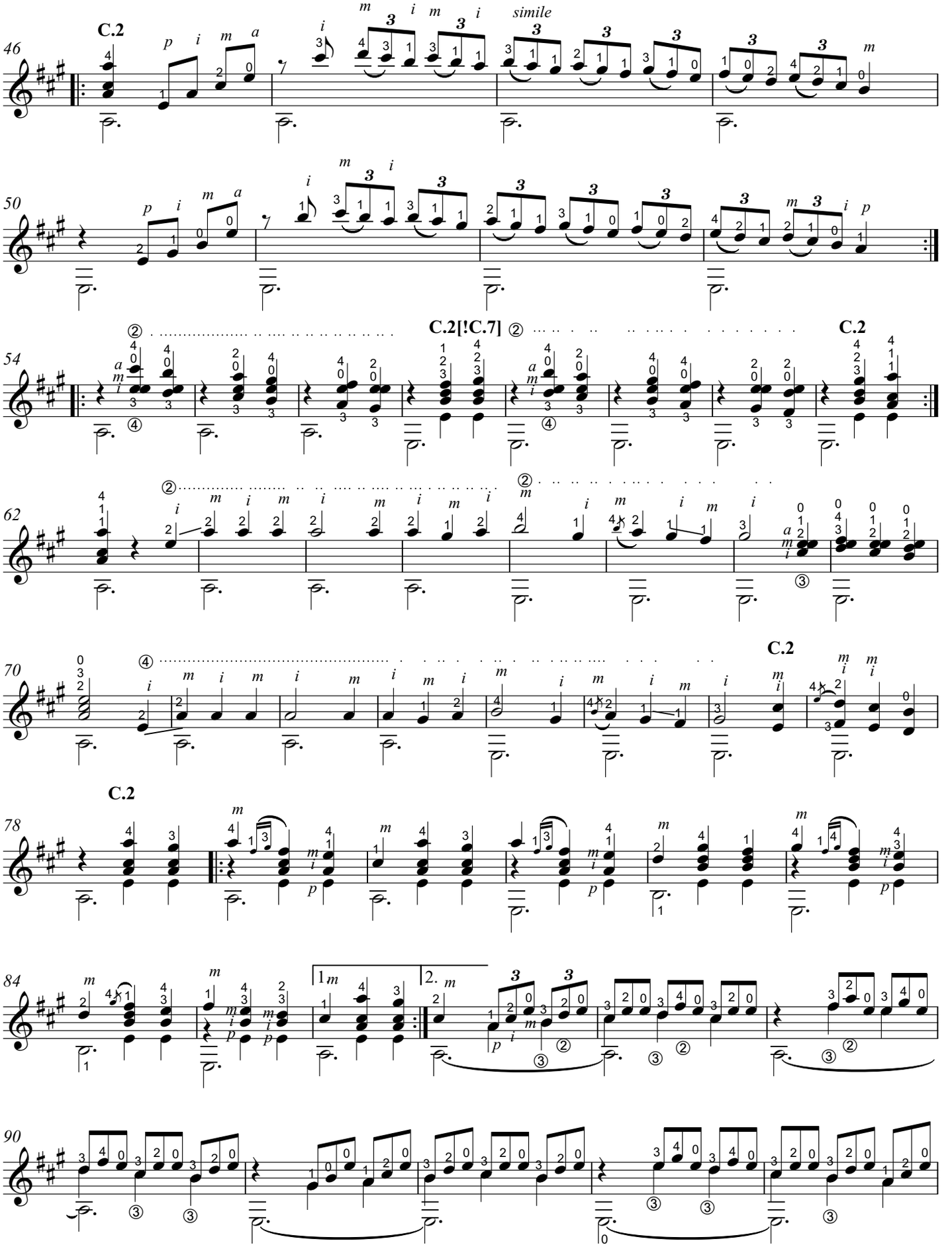
Sobre temas de la Jota aragonesa
de Julian Arcas (1832-1882)
Digitación y revisión:
José D´Aragón

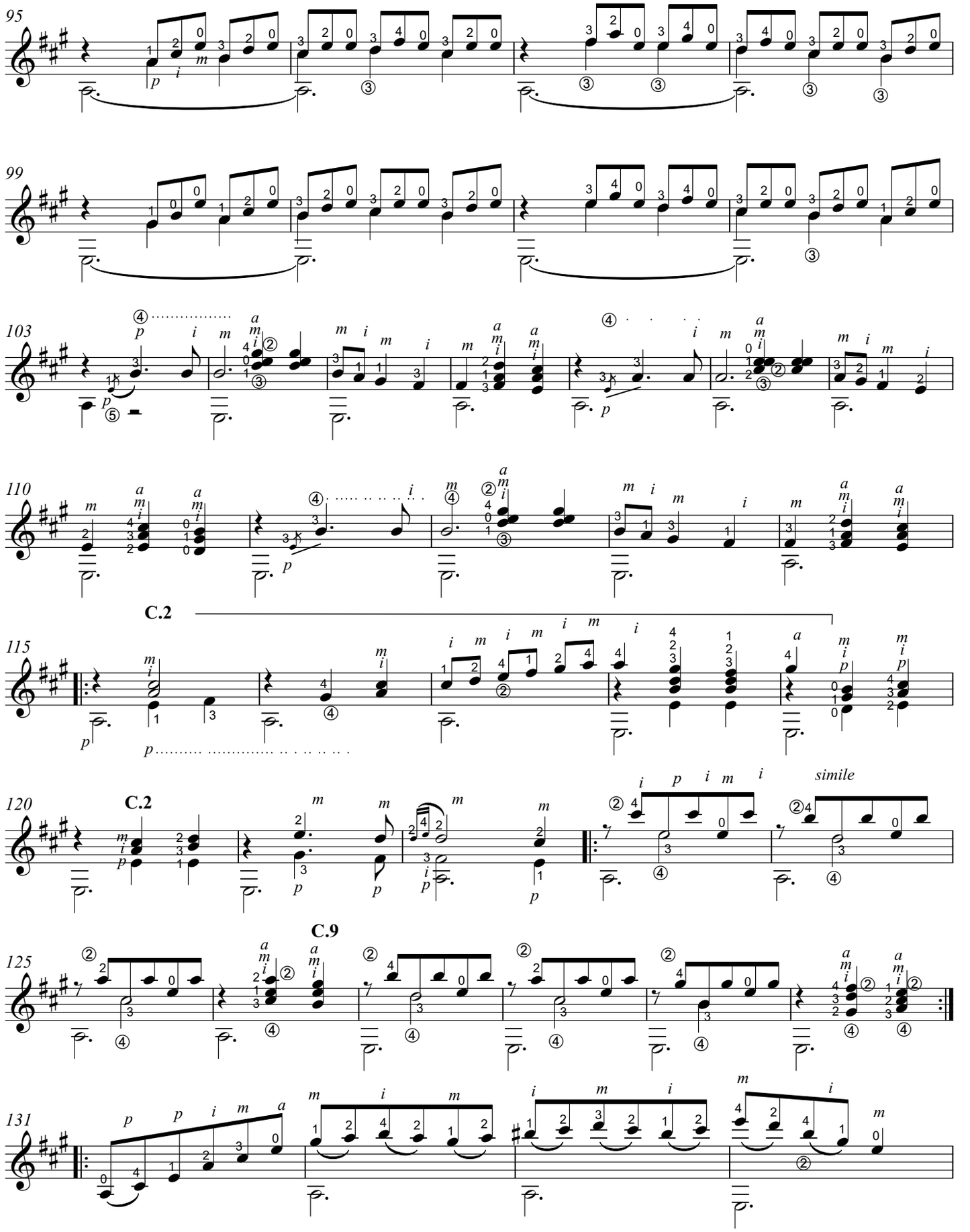
Francisco Tárrega
(1852-1909)

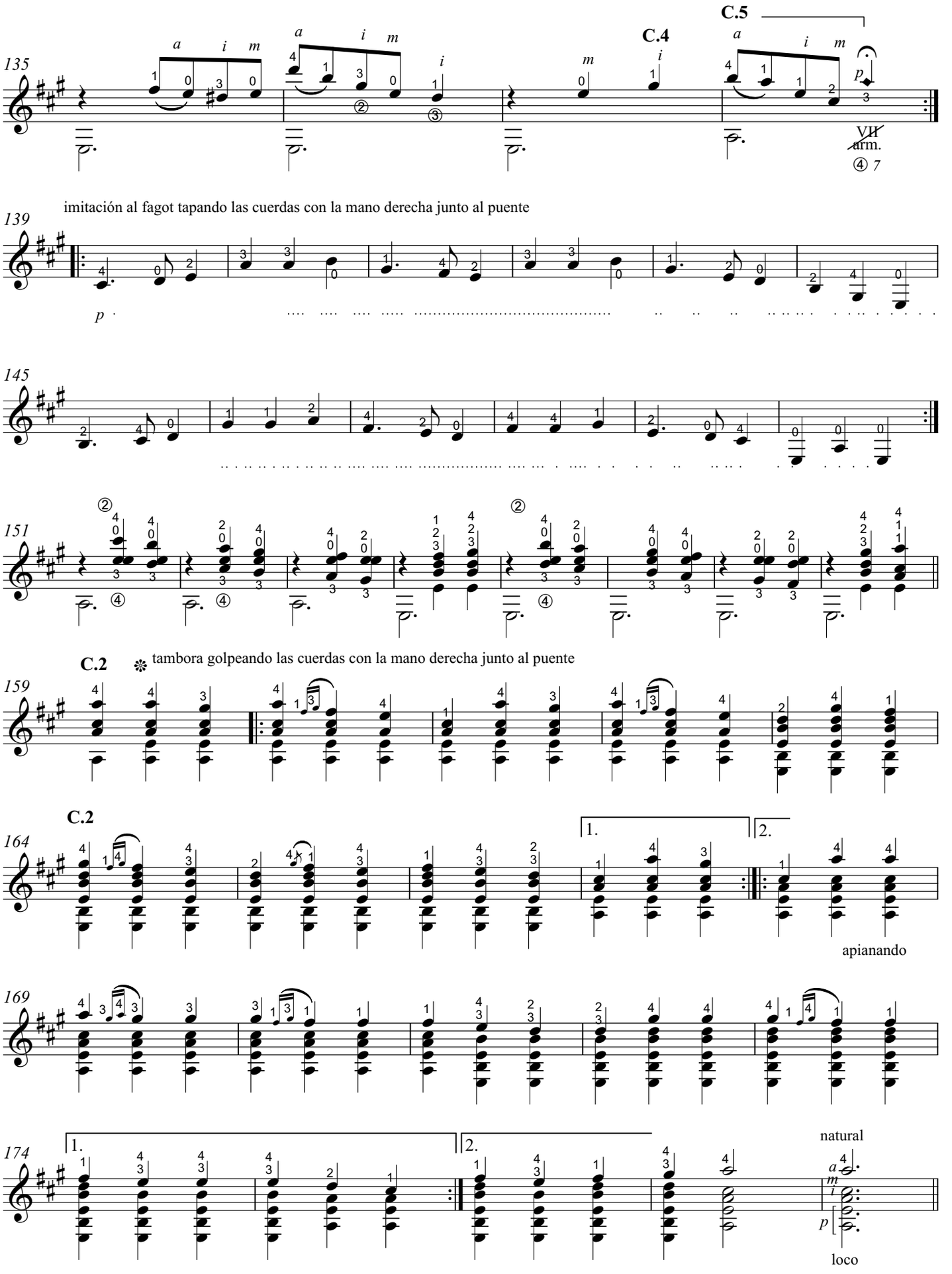
Introducción
Moderato ♩=88

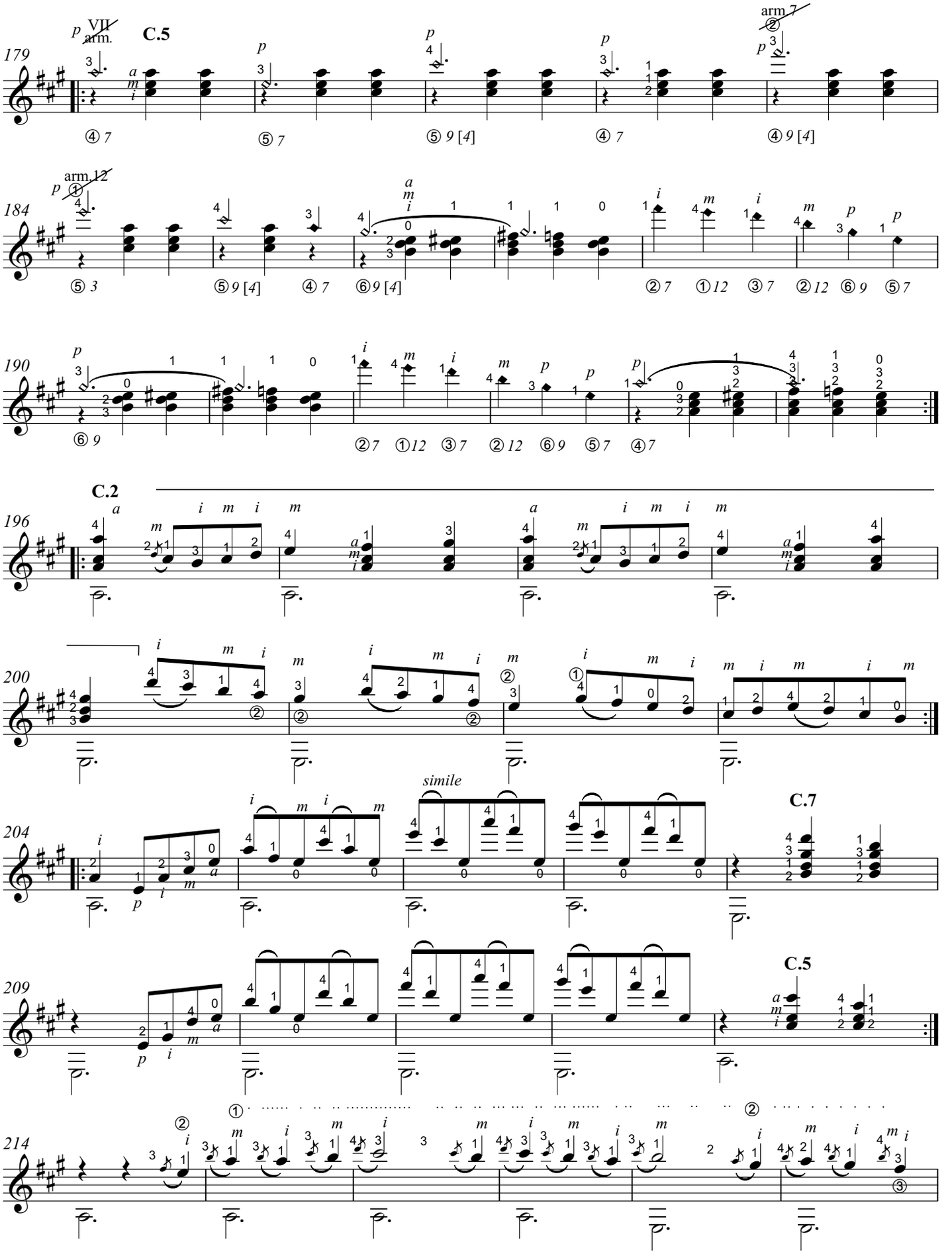


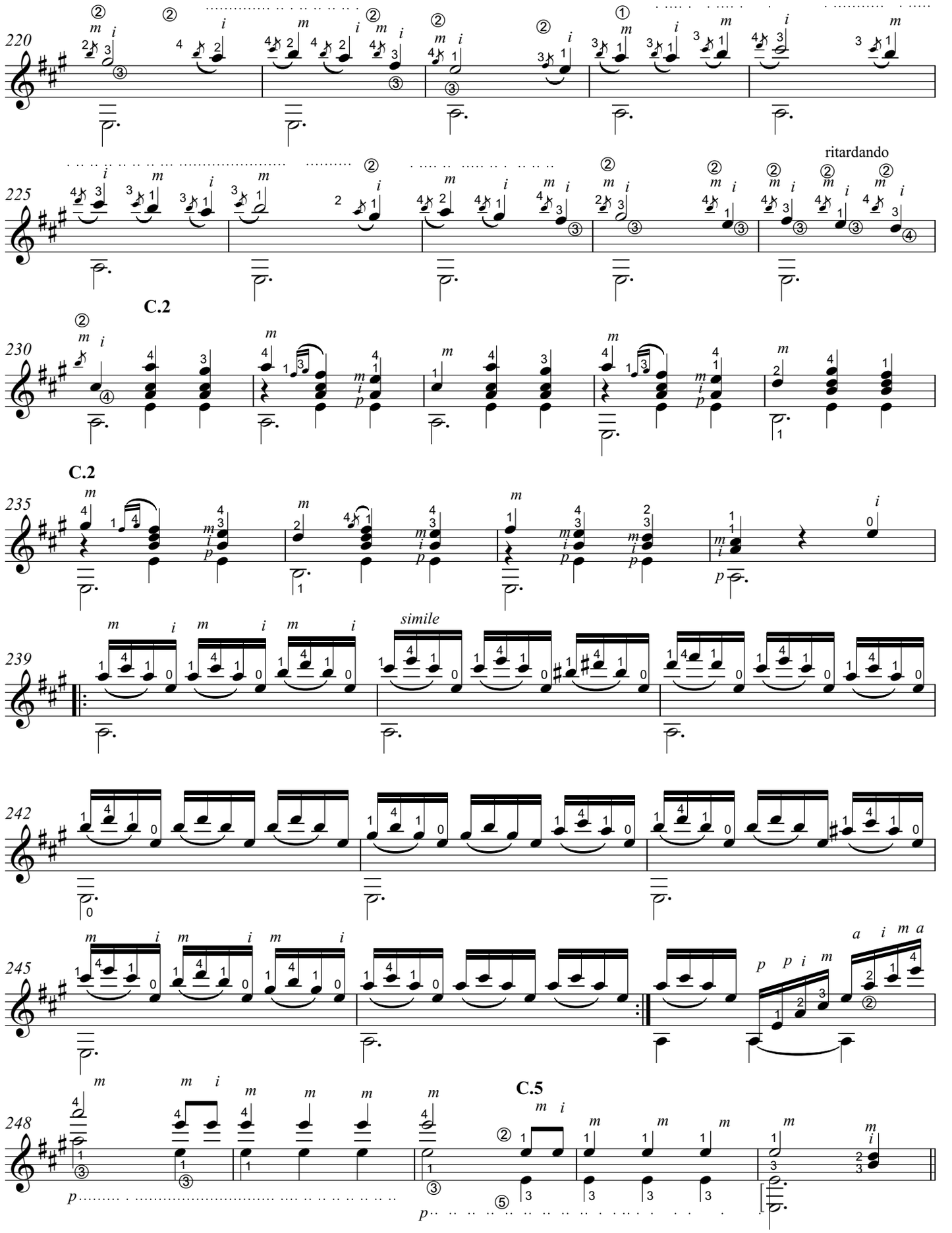

25
mano izquierda sola
29
31
33
35
C.7
Jota C.2
Vivo ♩=152
38
42

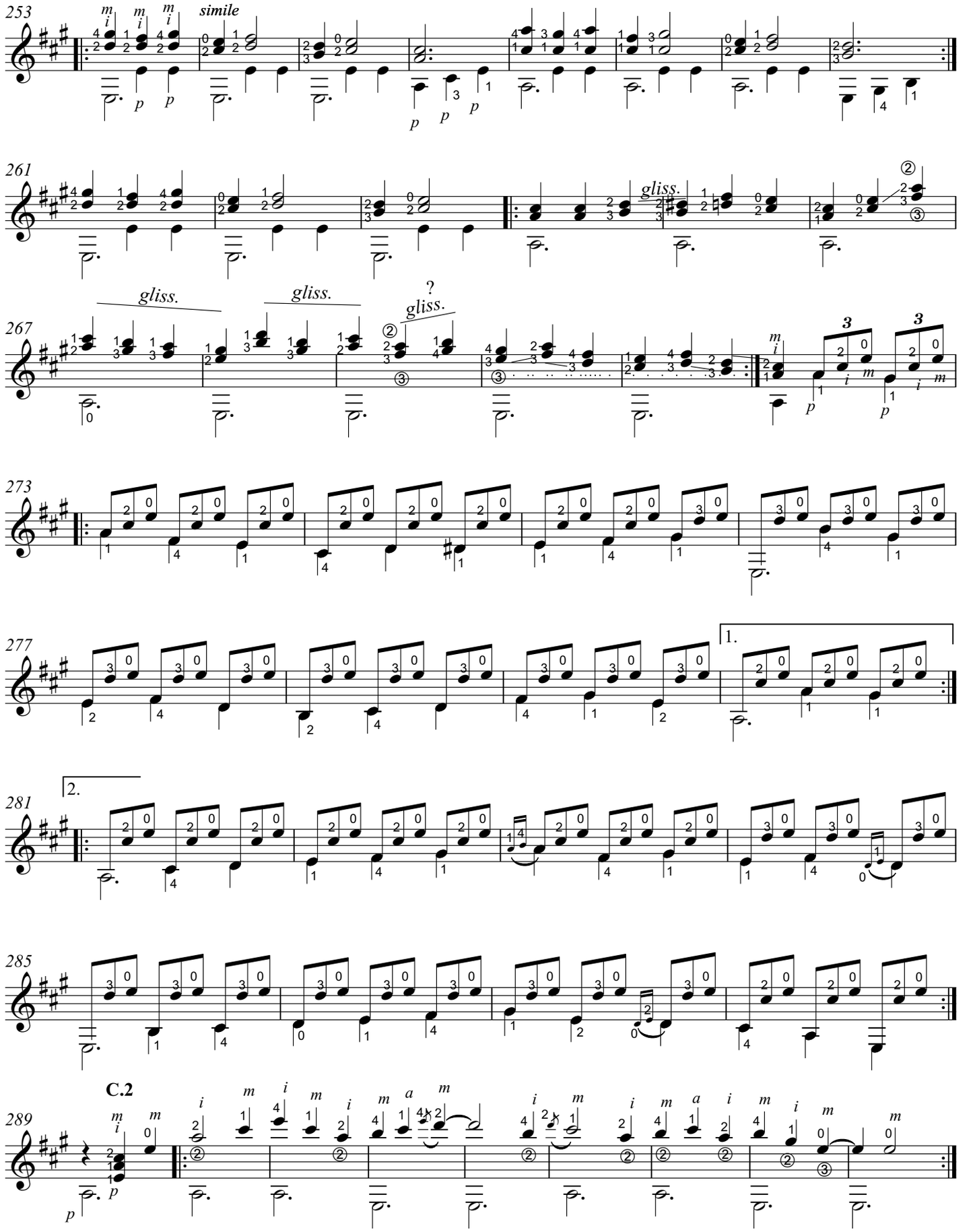

C.2
simile
C.2[!C.7]
C.2
C.2
C.2
1.
2.

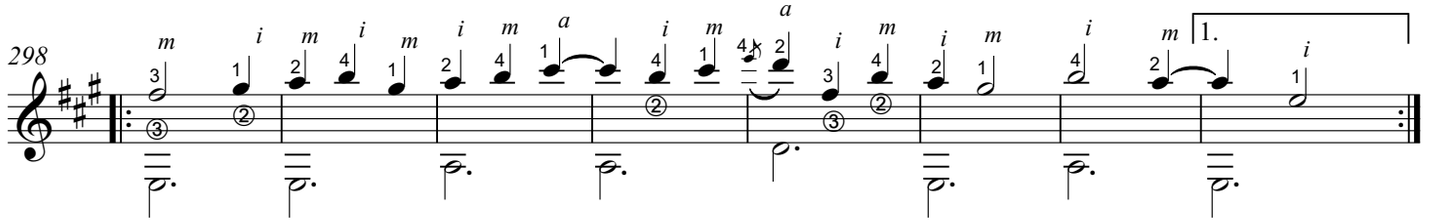

95
99
103
110
C.2
115
120
C.2
simile
C.9
125
131

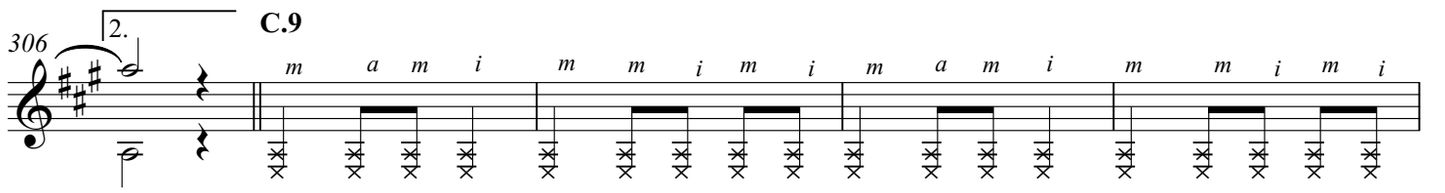

C.5
C.4
135
VII
arm.
imitación al fagot tapando las cuerdas con la mano derecha junto al puente
139
145
151
C.2
tambora golpeando las cuerdas con la mano derecha junto al puente
159
C.2
164
1.
2.
apianando
169
174
1.
2.
natural
loco


179
C.5
184
190
196
C.2
200
204
simile
C.7
209
C.5
214

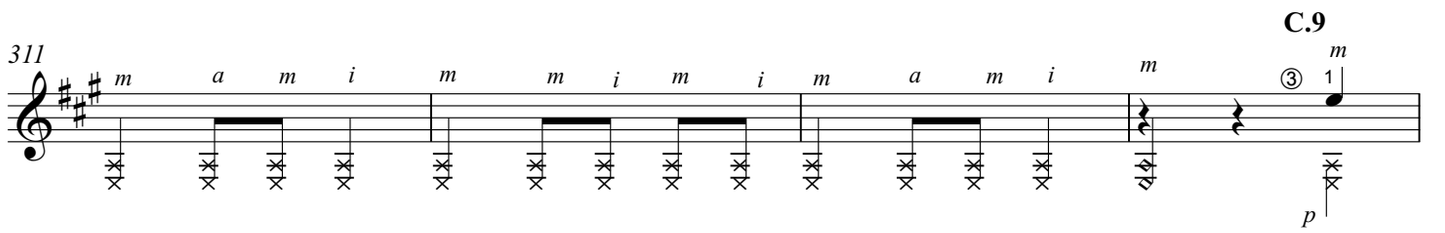

220
225
ritardando
C.2
230
C.2
235
239
simile
242
245
248
C.5

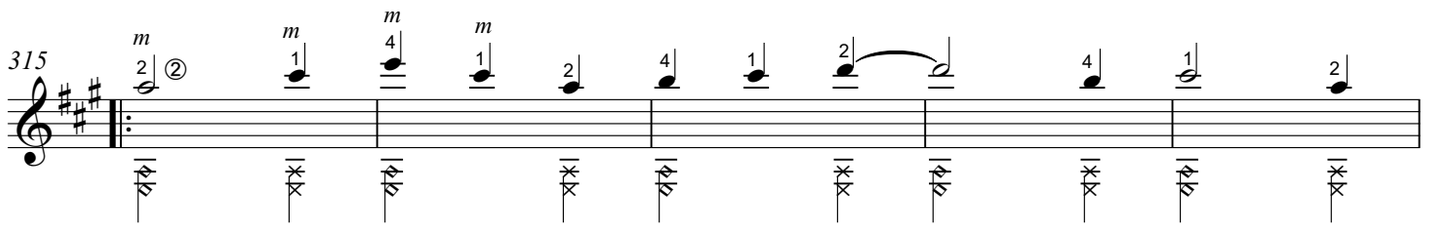

253
simile
261
gliss.
267
gliss.
gliss.
?
gliss.
273
277
1.
281
2.
285
289
C.2

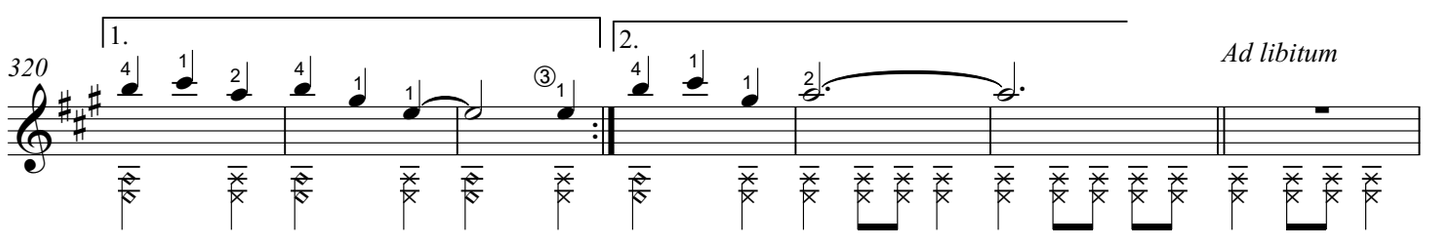


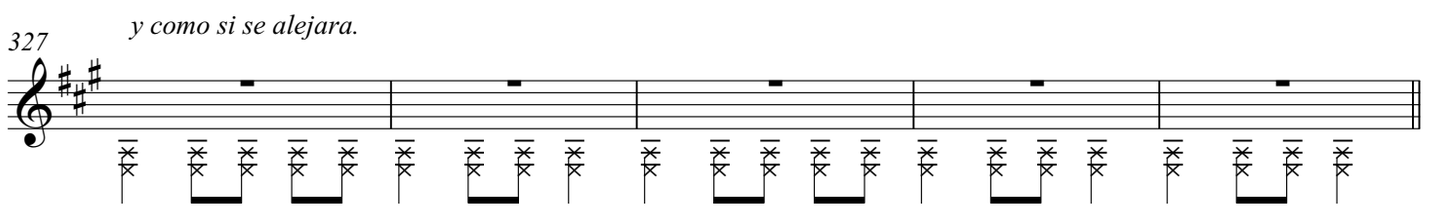


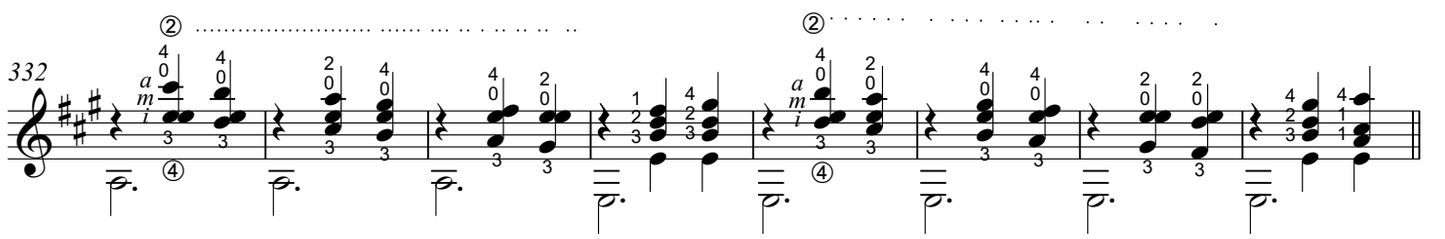
imitación al tambor cruzando la cuerda 5 sobre la 6

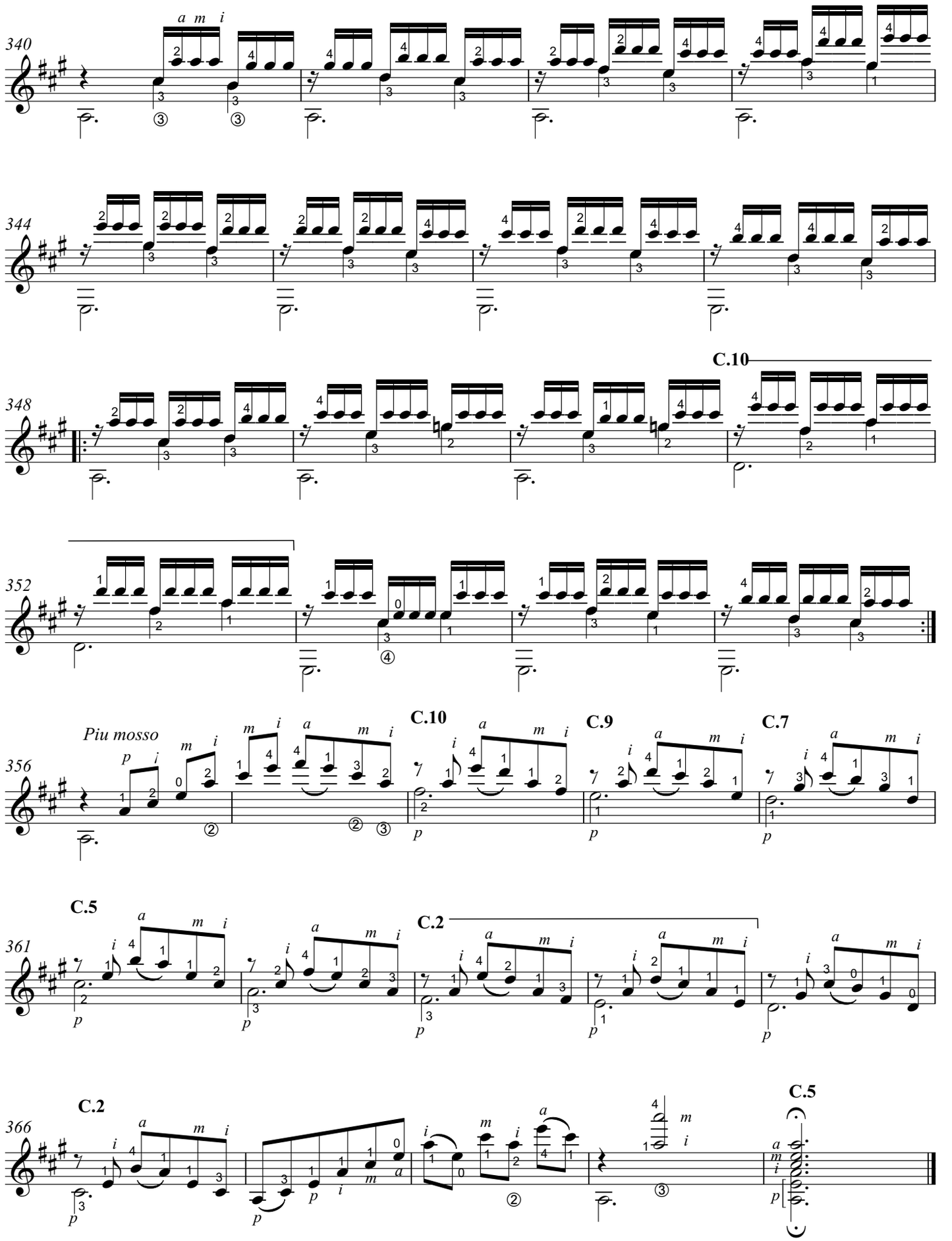











340
344
348
C.10
352
Piu mosso
356
C.10
C.9
C.7
C.5
361
C.2
C.2
366
C.5